

"LITTLE SHOP OF HORRORS"

REVISED DRAFT

FEBRUARY 14, 1985

FADE IN:

1 A GREY VOID - SWIRLS OF THREATENING, EVER-CHANGING 1
STORM-SKY COLOR

A chilling "Phantom of the Opera" ORGAN CHORD. A voice not unlike God's (or Orson Welles') intones the following "prologue." SIMULTANEOUSLY, the WORDS SCROLL SLOWLY ACROSS THE SCREEN.

VOICE
(mock-serious,
CHURCH-LIKE
MUSIC UNDER)

On the twenty-third day of the month of September, in an early year of a decade not too long before our own, the human race suddenly encountered a deadly threat to its very existence.

(beat)

And this terrifying enemy surfaced -- as such enemies often do -- in the seemingly most innocent... and unlikely... of places...

The CHURCH-LIKE MUSIC CLIMAXES IN A DRUM ROLL as we see light droplets of water hitting and causing RIPPLES IN THE IMAGE. IMMEDIATELY, BUBBLEGUM-ROCK MUSIC KICKS IN AS CAMERA PULLS BACK to reveal that the above-mentioned grey void is really a puddle of muck in a foul Skid Row gutter and that a wino is passed out beside it, his long black hair soaking in the goo. We see now that a light rain is falling as CAMERA MOVES UP to reveal:

2 EXT. MUSHNIK'S SKID ROW FLORIST'S SHOP - DAY - DARK, 2
CLOUDY SKY

A run-down storefront flower shop, just beyond the gutter. The building is so old, so forlorn, so dilapidated, it seems to lean to one side. As the shop's sign comes INTO VIEW there is an EAR-SPLITTING BURST OF THUNDER followed by a bigger-than-life lightning flash. Suddenly the harmless facade is transformed into something ominous and foreboding. And just as suddenly the MAIN TITLE, "LITTLE SHOP OF HORRORS" FADES UP. The word "HORRORS" is colored red and a few drops, of what we suppose to be blood, slowly ooze down and fall from its letters as, SUNG in VOICE-OVER, we hear:

(CONTINUED)

SONG (V.O.)

Little Shop
 Little Shoppa Horrors
 Little Shop
 Little Shoppa Terror
 Call a cop!
 Little Shoppa Horrors
 No Oh Oh Oh No-oh!

The TITLE FADES OUT and on another lightning flash we CUT TO A DIFFERENT ANGLE OF the shop as three girls, CRYSTAL, RONETTE and CHIFFON ENTER THE SHOT. They are the ones we heard singing in voice-over. As CAMERA TRUCKS WITH them, while KEEPING the shop in the background, they continue the number singing and dancing ala any girl group of the 1960's:

GIRLS

Little Shop
 Little Shoppa Horrors
 Bop sh' bop!
 Little Shoppa Terror
 What 'em drop!
 Little Shoppa Horrors
 No Oh Oh Oh No-oh!

In the background of the PREVIOUS SHOTS we've seen not only the shop but also: a malnourished dog poking through an overturned garbage can, a pre-1960's car or two passing by, newspapers being blown by the wind, and a bum begging from people who quickly pass by grasping umbrellas.

The Girls now turn and enter through the doors of the shop.

The place is a mess. The flowers are on their last legs or are altogether dead. The corsages are decaying. The cash register is rusted and covered with dust. The lightbulbs are bare. The FTD posters are from twenty years earlier. Clearly the place hasn't had a customer in years.

GIRLS

(during the above)

Shing-a-ling
 What a creepy thing to be happenin'
 (Lookout Lookout Lookout Lookout)
 Shang-a-lang
 Feel the Sturm-and-Drang

(MORE)

(CONTINUED)

GIRLS (cont.)

In the air
(Yeah yeah yeah yeah)
Sha la la
Stop right where you are
Don'tcha move a thing!

The Girls have danced past a storage room and over to a man who is sitting at the shop's counter reading a newspaper which hides his face. The paper, "The Skid Row Herald Examiner." The headline: UNEXPECTED TOTAL ECLIPSE! END OF THE WORLD? The man lowers the paper to turn the page and we see that it is MUSHNIK, the shop's owner. He glances at the door, then at the clock, sighs, and returns to his newspaper. He does not notice the Girls who are inches away singing the following right to him:

GIRLS (cont.)

You'd better
Tellin' you, you'd better
Tell yo' mama
Somethin's gonna get her
She'd better
Everybody'd better
Beware!

ON the word "beware" CAMERA FOLLOWS the Girls as they dance over to a closed door. They open it and we CUT TO A REVERSE SHOT OF the door as it is being opened and the CAMERA LEADS the Girls down a dingy flight of stairs as they sing:

GIRLS (cont.)

(Come-a, come-a, come-a)
Little Shop
Little Shoppa Horrors
Bob sh' bop
You'll never stop the terror

As the Girls reach the bottom they sing and dance PAST CAMERA TOWARDS...

SEYMOUR

... who is standing with his BACK TO CAMERA on top of a tall and dangerous "ladder" of crates, boxes and books. He is putting something away on a high shelf crammed with clothes, comic books and assorted junk. He, too, does not notice the Girls as they sing to him:

(CONTINUED)

CONTINUED: (2)

GIRLS (cont.)

Little Shop
 Little Shoppa Horrors
 No oh oh oh no
 Oh oh oh oh
 Oh oh oh no-oh-oh-oh!

ON the last extended note of the song the Girls back
 AWAY FROM CAMERA and we are LEFT ALONE WITH Seymour.
 As he continues struggling we see an old beat-up RADIO
 on the lower shelf next to him from which we hear:

RADIO (V.O.)

At his press conference today,
 President Kennedy fielded
 questions concerning last
 Thursday's total eclipse of the
 sun, an unpredicted and
 unprecedented astrological
 phenomenon which has baffled the
 nation...

DURING the broadcast we see Seymour teetering until
 finally, losing his balance, he grabs for the shelf and
 with a pathetic whimper he falls taking it, some potted
 plants, comic books, clothing, junk, and radio down
 with him.

SFX: CRASH!

Seymour has dropped OUT OF SHOT. We HOLD ON what's
 left of the wall as we hear...

MUSHNIK (O.S.)

Seymour, what is going on down
 there?!

Seymour pops BACK UP INTO FRAME IN A FULL-FACE CLOSEUP
 and shouts:

SEYMOUR

Very little, Mr. Mushnik!

CUT TO:

INT. SHOP - DAY

MUSHNIK

(to himself)

Aron, g'vorn, g'voxen, akebebble,
 mitzbeleh.

CUT TO:

5 INT. BASEMENT - DAY

5

We have CUT TO ANOTHER ANGLE OF Seymour to see that the Girls are no longer there and to see that we are in:

The basement. These dark surroundings have been transformed into Seymour's pathetic living quarters with clothing, a hotplate, jun' food containers, a sleeping cot, and crud everywhere. However, blooming amid the decay and the debris are hundreds of strange and exotic plants. They're growing lavishly in coffee cans, shaving mugs, the most unlikely containers, nourished by makeshift gro-lights.

Seymour starts picking up the mess he's made. He starts with the RADIO which is turned over on the floor and which is now EMITTING STATIC. He hits it and MUSIC COMES ON: Phil Spector and the Crystals' 1963 arrangement of "Uptown"...

RADIO (V.O.)

He gets up each morning and he
goes downtown.
Where everyone's his boss and
he's lost in an angry land.
He's a little man.
But then he comes
Uptown each evening to my
tenement...

As he's picking through the mess Seymour notices a particular plant amongst the others that has fallen on the floor. He worriedly picks it up, puts back the dirt in its Maxwell House coffee can and places it under a special gro-light, giving the feeling that the plant has its own theatrical spotlight. The plant is clearly on its last legs. Its avocado-like pod is withered and dry, its leaves are brown and its little tendrils resemble a polio victim. He tends to it with great care.

SFX: (O.S.) HIGH HEELS ON CONCRETE.

Seymour hears the sound of high heels clicking quickly in the distance. His expression changes to one of longing as he turns and goes to the basement window and looks out.

6 EXT. SKID ROW STREET - RAIN HAS STOPPED - DAY

6

CAMERA IS NOW ACROSS THE STREET AT AN EXTREME LOW ANGLE. We see Seymour's hopeful face through the basement window in the background as a car passes. In the extreme foreground a bum is sprawled out on the sidewalk.

(CONTINUED)

6

CONTINUED:

6

The SOUND OF THE CLICKING HEELS IS UPON US NOW as a pair of black pumps ENTERS FRAME stepping over the bum. CAMERA MOVES WITH the feet UNTIL they are now walking TOWARDS CAMERA. We TILT UP PAST the fishnet stockings, black dress, leopard-skin print jacket, and up to a FULL-FACE CLOSEUP OF...

AUDREY

She is rushing TOWARDS CAMERA. We see she has a black eye.

7

INT. SHOP - DAY

7

DOOR CHIME. Mushnik looks up to see Audrey enter hurriedly. She immediately begins to take off her leopard-print jacket, struggling as she does to conceal the black eye.

MUSHNIK

So, she finally decides to come to work?

AUDREY

Good morning, Mr. Mushnik.

MUSHNIK

What morning? It's almost closing time. Not that we had a customer.

A LOUD CRASH from the basement.

MUSHNIK (cont.)

What in the name of God is going on down there? Audrey, you'd better go see what he's...

(beat)

Audrey... where did you get that shiner?

AUDREY

(innocently)

Shiner?

8

INT. STORAGE ROOM

8

Audrey starts to hang up her coat and put on her uniform, a frilly pink smock. Mushnik follows her in.

(CONTINUED)

MUSHNIK

Audrey, that greasy boyfriend of yours, he's beating up on you again? Look, I know it's none of my business, but I'm beginning to think he's maybe not such a nice boy.

AUDREY

You don't meet nice boys when you live on Skid Row, Mr. Mushnik.

Seymour comes up from downstairs carrying a precariously balanced pile of clay pots.

SEYMOUR

I got these pots unloaded for you, Mr. Mushnik...

But even before the sentence is finished, he has lost his footing. Seymour and the pots fall to the floor with an EAR-SPLITTING CRASH, identical to the ones we have heard before.

MUSHNIK

Seymour! Look what you've done to the inventory!

AUDREY

Don't yell at Seymour, Mr. Mushnik.

SEYMOUR

(still on
the floor)

Hi, Audrey. You look radiant today. Is that new eye makeup?

AUDREY

I'll help him clean it up before any customers get here.

MUSHNIK

Well, that oughta give you plenty of time.

Mushnik moves through the shop toward the front door.

MUSHNIK (cont.)

Look, God, what an existence I got.

MUSHNIK

Misfit employees, bums on the sidewalk, business is lousy... my life is a living hell.

He notices Crystal, Ronette and Chiffon lounging idly on the stoop next door to the shop.

MUSHNIK (cont.)

You! Urchins! Off the stoop! It ain't bad enough I got the winos permanently decorating the storefront? I need three worthless ragamuffins to complete the picture?

The Girls start walking away as they speak.

RONETTE

Oh, we ain't botherin' nobody. Are we, Crystal?

CRYSTAL

No we're not, Ronette.

MUSHNIK

(following them)

You oughta be in school.

CRYSTAL

We on the split-shift.

RONETTE

Right. We went to school 'til the fifth grade. Then we split.

Mushnik has stopped following them.

MUSHNIK

(shouting at them)

So how do you intend to better yourself?

CRYSTAL

Better ourselves? You heard what he said, Chiffon? Better ourselves? Mister, when you from Skid Row, ain't no such thing.

The Girls turn the corner into a darkened, narrow street where we see trash cans and fire escapes, and a WINO lying amidst the filth. About twenty yards in the distance we see a WOMAN. She is in her fifties, wearing a working uniform. She could be a waitress or a maid. An old, worn coat hangs from her shoulders.

(CONTINUED)

She seems very tired and walks very slowly TOWARD CAMERA.

MUSIC: Intro to "Downtown/Skid Row."

WOMAN

(singing)

Alarm goes off at seven
And you start uptown
You put in your eight hours for the
powers
That have always been.

RONETTE

(spoken)

Sing it, child.

WOMAN

Till it's five P.M.

WINO

(sits up)

Then you go...

He falls back down.

The Girls join the Woman as they walk up the narrow street to the main Skid Row Street.

WOMAN AND GIRLS

Downtown, where the folks are broke
Downtown, where your life's a joke
Downtown, when you buy your token you
go...
Home to Skid Row
Home to Skid Row

WINO 2

(ENTERS SHOT)

Yes, you go...

He falls OUT OF SHOT.

From around a corner, from an alleyway, from a fire escape, from a tenement building... MORE PEOPLE (maids, janitors, bus boys, bag ladies, waitresses, bums, messengers, etc.) join the Woman and the Girls. The group builds in strength and passion and takes over the street in a number whose choreography is not dance but rather, impassioned, rhythmic movement.

NEW PERSON 1

(on the street)

Downtown, where the cabs don't stop.

(CONTINUED)

9 CONTINUED: (2)

9

NEW PERSON 2
 (in a tenement window)
 Downtown, where the food is slop.

PERSON 2 joins the others on the street.

NEW PERSONS 3 & 4
 (from an alleyway)
 Downtown, where the hop-heads flop
 In the snow!

ALL
 Down on Skid Row!
 Down on Skid Row!

ALL (cont.)
 (plus more from around
 a corner)
 Uptown you cater to a million jerks
 Uptown, you're messenger and mailroom
 clerks
 Eating all your lunches at the hot dog
 carts
 The bosses take your money and they
 break your hearts.

A 1950's bus stops and discharges a few more people who
 join the throng.

ALL (cont.)
 And uptown you cater to a million
 whores
 You disinfect terrazzo on their
 bathroom floors
 Your jobs are really menial, you make
 no bread
 And then at five o'clock you head...

WINO
 (from behind garbage can)
 By subway...

ALL
 Downtown.

10 EXT. SHOP - DAY

10

Audrey is on the sidewalk emptying broken clay pots
 into a trash can. We see the chorus reflected in the
 shop's window.

AUDREY
 Where the guys are drips.

ALL (O.S.)
 Downtown!

(CONTINUED)

10 CONTINUED:

10

AUDREY

Where they rip your slips.

ALL (O.S.)

Downtown!

AUDREY

Where relationships are no-go!

Audrey walks into the street where everyone is posed hyper-dramatically (a la "West Side Story") singing in powerful chorus. She, also singing, moves amongst them.

ALL PLUS AUDREY

Down on Skid Row
 Down on Skid Row
 Down on Skid Row
 Down on Skid Row
 Down on Skid Row
 Down on Skid Row
 Down on Skid Row!

11 INT. SHOP - DAY

11

Seymour is sweeping his mess.

SEYMOUR

Poor!
 All my life I've always been poor
 I keep asking God what I'm for
 And He tells me,
 Gee, I'm not sure
 (mimicking Mushnik)
 Sweep that floor kid!
 (himself again)
 Oh!
 I started life as an orphan, child
 of the street
 Here on Skid Row!

12 EXT. SHOP - DAY

12

During the previous lyrics, CAMERA has turned a full 360 degrees to show the chorus in the background and it now FOLLOWS Seymour out of the shop onto the sidewalk as he sings:

SEYMOUR

He took me in, gave me shelter
 A bed, crust of bread and a job
 Treats me like dirt, calls me a slob...
 Which I am
 So I live

(CONTINUED)

Everyone on the street is now moving, very slowly, not unlike zombies. (Audrey is no longer with them.) Seymour joins them in the street and walks amongst them.

ALL

Downtown

SEYMOUR

That's your home address, you live...

ALL

Downtown

SEYMOUR

When your life's a mess, you live...

ALL

Downtown

SEYMOUR

Where depressions's jes' status quo!

ALL

Down on Skid Row!

HIGH, WIDE SHOT of chorus in background on Main Street as Seymour turns and walks into a narrow alley. He is alone and singing to himself.

SEYMOUR

Someone show me a way to get outa here
'Cause I constantly pray I'll get outa
here
Please won't somebody say I'll get outa
here
Someone gimme my shot or I'll rot here.

CAMERA CRANES DOWN WITH Seymour as he stops in front of an old rusty cyclone fence which creates a cul de sac. CAMERA is now BEHIND the fence as we see Seymour through the steel mesh. Suddenly a filthy hand comes up grabbing the wire, followed by its body, and another body, and another, and another. We see that the bodies are those of BUMS slowly crawling up the cyclone fence almost on top of each other as they menacingly sing to Seymour who is backing away and also singing.

SEYMOUR

Show me how and I will
I'll get outa here
I'll start climbin'
Uphill

(MORE)

ALL

Downtown
There's no rules
For us!
Downtown

(MORE)

(CONTINUED)

12 CONTINUED: (2)

12

SEYMOUR (CONT'D)
 And get outa here
 Someone tell me
 I still
 Could get outa here

ALL (CONT'D)
 'Cause it's dangerous
 Downtown, where
 The rainbow's just
 A no-show!

Seymour, feeling trapped, runs out of the alley.

SEYMOUR
 Someone tell Lady Luck
 That I'm stuck here

BUMS (V.O.)
 When you
 live...

During the following we INTERCUT between Audrey and Seymour, each of whom are at different parts of the street. They wander about melodramatically trying to get away from the filth and degradation of Skid Row.

SEYMOUR AND
 AUDREY
 Gee it sure would be
 Swell to get outa here
 Bid the gutter
 Farewell and get outa here
 I'd move heaven and
 Hell to get outa Skid...
 I'd do I dunno what
 To get outa Skid
 But a helluvalot
 To get outa Skid

ALL
 Downtown
 Where the sun don't shine
 Downtown
 Past the bottom line
 Downtown
 Go ask any wino he'll
 know
 Downtown
 Downtown

Unable to escape from the shackles of Skid Row, and feeling desperately trapped, they stop at either side of a corner building. They do not see each other as, in an overly dramatic, yet heartfelt plea, they sing to the heavens. The sky becomes lyrical and pink and the entire chorus moves in slow, deliberate, quasi-Jerome Robbins choreography as everyone sings with starry-eyed intensity.

SEYMOUR AND
 AUDREY (cont.)
 People tell me
 There's not a way
 Outa Skid
 But believe me
 I gotta get
 Outa Skid Row

ALL (Cont.)
 Downtown
 Skid Row!

13 INT. SHOP - EARLY MORNING

13

Mushnik, Seymour and Audrey are in the shop. Mushnik, depressed, glances up at the clock.

(CONTINUED)

MUSHNIK

Look at that! Six o'clock and we haven't sold so much as a fern. All right. That's it. Don't bother coming in tomorrow.

AUDREY

You don't mean...

SEYMOUR

You can't mean...

MUSHNIK

What? What? What don't I mean? I mean I'm closed, forget it, kaput.

AUDREY

You can't!

MUSHNIK

Kaput! Extinct. I'm closing this God and customer forsaken place.

SEYMOUR

Mr. Mushnik, forgive me for saying so, but has it ever occurred to you that maybe what the firm needs is to move in a new direction?

AUDREY

Seymour, why don't you run downstairs and bring up that strange and interesting new plant you've been working on?

Seymour helpfully exits.

AUDREY (cont.)

You see, Mr. Mushnik, some of those exotic plants that Seymour's been tinkering around with are really... unusual... and we were both thinking that maybe some of those strange and interesting plants, prominently displayed and advertised, would attract business.

Seymour is now standing behind them holding the same withered plant we saw earlier in the basement. It looks even worse than it did before.

(CONTINUED)

SEYMOUR

I'm afraid it isn't feeling very well today.

AUDREY

There, now isn't that... bizarre?

MUSHNIK

At least. What kind of a weirdo plant is that, Seymour?

SEYMOUR

I dunno. It looks like some kinda flytrap, but I haven't been able to identify it in any of my books. So I gave it my own name. I call it an Audrey Two.

AUDREY

After me?

SEYMOUR

I hope you don't mind.

(beat)

You see, sir, if you put a strange and interesting plant like this, here in the window, maybe...

MUSHNIK

Maybe what? Do you have any idea how ridiculous you sound? Just because you put a strange and interesting plant in the window, people don't suddenly...

A CUSTOMER opens the door to the shop.

CUSTOMER

Excuse me. I couldn't help noticing that strange and interesting plant.

Mushnik and employees look up in amazement.

CUSTOMER (cont.)

What is it?

SEYMOUR

It's an Audrey Two!

CUSTOMER

I've never seen anything like it before.

(CONTINUED)

13 CONTINUED: (3)

13

SEYMOUR

No one has.

CUSTOMER

Where did you get it?

MUSIC: A harp? Bells? The kind of thing that signalled a flashback in musicals of the forties and fifties. Seymour looks off into the distance, conjuring for himself the vision of his first encounter with the plant.

SEYMOUR

Well -- you remember that total eclipse of the sun a couple of weeks ago?

FLASHBACK ("Da Doo"):

Through this entire sequence, we hear Seymour in V.O. and see him in the situations he describes. Crystal, Ronette, and Chiffon are always in the recalled scenes with him, just sort of there, hanging out on a stoop or lurking in a corner, singing backup with appropriately choreographed girl-group gestures.

14 EXT. A STYLIZED, ALMOST CALIGARIAN RENDITION OF SIXTH AVENUE IN THE THIRTIES - THE PLANT DISTRICT. 14

GIRLS

(sung)

Da Doo.

Seymour is walking along, fascinated by the foliage for sale.

SEYMOUR (V.O.)

(spoken)

I was walking in the wholesale flower district that day...

GIRLS

Shoop Da Do

He passes a strange-looking florist's shop, its sign printed in Chinese characters.

SEYMOUR (V.O.)

And I passed by this place where this old Chinese man...

CLOSEUP: An elderly Mandarin with a crazed and evil leer.

(CONTINUED)

GIRLS

Chang!
Da Doo

Seymour and the Mandarin shake hands.

SEYMOUR (V.O.)

He sometimes sells me weird and exotic
cuttings...

Mandarin chops a leaf off a plant with a dangerous-
looking Oriental saber.

GIRLS

Snip!
Da Doo

Mandarin extends the leaf to Seymour.

SEYMOUR (V.O.)

'Cause he knows, ya see, that strange
plants are my hobby.

Seymour examines it.

GIRLS

Da da da da da
Da Doo!

And decides not to buy it.

SEYMOUR (V.O.)

He didn't have anything unusual there
that day.

GIRLS

Nope!
Da Doo.

Seymour starts to walk away.

SEYMOUR (V.O.)

So I was just about to, you know, walk
on by...

GIRLS

Good for you!

But suddenly, Seymour stops dead in his tracks. He
notices something in the sky!

SEYMOUR (V.O.)

When suddenly and without warning --
There was this...

(CONTINUED)

14 CONTINUED: (2)

14

THE SKY. A total eclipse occurs before our eyes.

SEYMOUR & GIRLS (V.O.)

Total eclipse of the sun!

SEYMOUR (V.O.)

It got very dark.

Just as suddenly, the eclipse is over. We're back on the street and Seymour looks at the Mandarin in puzzlement. The Mandarin glances down at a row of flower buckets containing cut flowers.

GIRLS

Da Doo!

Among the flower buckets, now, sits one strange and interesting plant -- a baby version of...

CLOSEUP - THE AUDREY TWO

SEYMOUR (V.O.)

And when the light came back, this weird plant was just sitting there.

GIRLS

Oops-ee-do!

SEYMOUR (V.O.)

Just stuck in, you know, among the zinneas.

Seymour picks up the plant and examines it.

GIRLS

Aud-ree Two!

SEYMOUR (V.O.)

I coulda sworn it hadn't been there before, but the old Chinese man sold it to me anyway...

Seymour fishes in his pocket for one dollar and some change which he gives to the inscrutable MANDARIN.

SEYMOUR (V.O.) (cont.)

For a dollar ninety-five.

Seymour walks up the street, away from us, carrying his new plant.

GIRLS & MANDARIN (V.O.)

Sha la la la la la
Doo doo doo doo!

(CONTINUED)

14 CONTINUED: (3)

14

EXTREME CLOSEUP of Mandarin turning TO CAMERA and flashing a knowing grin.

EXTREME CLOSEUP of the Girls, also smiling knowingly TO CAMERA.

EXTREME CLOSEUP of two filthy BUMS, their faces distorted and smiling. CAMERA PULLS BACK and we see we are in...

15 INT. SHOP - EARLY EVENING

15

The two Bums are now in the background outside the shop. Their faces are mashed against the display window as they look, with great curiosity, at the others in the shop.

CUSTOMER

Yessir, that's an unusual story
and a fascinating plant.

He turns to leave. Mushnik, Seymour and Audrey exchange a look of mutual disappointment. And the Customer turns around.

CUSTOMER (cont.)

Oh... I, might as well take fifty
dollars' worth of roses while I'm
here.

MUSHNIK

(stunned)

Fifty dollars? Yessir! Right
away, sir!

CUSTOMER

Can you break a hundred?

MUSHNIK

(he knew it was too
good to be true)

A hundred. Er, no...

CUSTOMER

Well, then I'll just have to take
twice as many, won't I?

He hands Mushnik a hundred dollar bill.

CLOSEUP of Seymour.

SEYMOUR

Twice as many?

(CONTINUED)

15 CONTINUED:

15

CLOSEUP of Audrey.

AUDREY

Twice as many?

CLOUTUP of the two Bums we see outside the window.

BUMS

(mouthing it... in
mime)

"Twice as many?"

The two Bums quickly glance to the front door.

CLOSEUP of CUSTOMER 2 opening front door.

CUSTOMER 2

That plant in the window, it's
simply amazing!

CLOSEUP of CUSTOMER 3 opening front door.

CUSTOMER 3

That plant in the window,
wherever'd you get it?

CLOSEUP of CUSTOMERS 4 and 5 opening front door.

CUSTOMER 4

Look, there it is, Marge.

CUSTOMER 5 (MARGE)

Oh my gosh, it's peculiar!

CLOSEUP of the two Bums as they open the front door. They are about to speak when a look of fear crosses their faces and they turn and run as all the Customers come piling out of the front door. They are laden with bunches and bunches of flowers and are excitedly babbling about that amazing plant.

MUSHNIK

(in the doorway,
waving good-bye)

Thank you! Come again! You know
where to find us! Come and look
at the weirdo plant some more.
It's just gonna get bigger and
more interesting!

He comes inside. There are no more flowers in the
shop. Sold out.

(CONTINUED)

15 CONTINUED: (2)

15

MUSHNIK

Well, don't just stand there!
Quick, quick, quick. Put that
plant... what do you call it?

SEYMOUR

Audrey Two.

MUSHNIK

Put that Audrey Two back in the
window where the passersby can see
it! I don't mind admitting I'm
wrong when I'm wrong and I'm
wrong. My God, I'd never have
believed it. My children, I'm
taking us all out to dinner!

Seymour, excited, looks at Audrey. Audrey looks up,
intensely disappointed.

AUDREY

Oh, I'd like to, Mr. Mushnik, but
I have a date.

She heads for the storage room. Mushnik follows her
in.

MUSHNIK

With the same nogoodnick?

16 INT. COATROOM

16

Audrey removes her work smock and starts to put on her
jacket.

MUSHNIK

I'm telling you, Audrey, you don't
need a date with him. You need
major medical.

She closes her jacket, looks up meekly, forces a sad,
embarrassed smile.

AUDREY

Enjoy dinner.

17 INT. SHOP

17

As Audrey hurriedly passes through, Seymour gazes at
her longingly.

(CONTINUED)

17 CONTINUED:

17

AUDREY
(without looking
at him)
Goodnight, Seymour.

SEYMOUR
Goodnight...

And she's gone. Seymour looks sadly off in her direction. Mushnik emerges from the storeroom.

MUSHNIK
Poor girl.

SEYMOUR
(forlorn. Trying to
cheer himself up)
Are we still going to dinner?

Mushnik is about to answer kindly when his eye notices:

THE PLANT

It has wilted since we last saw it. It droops over the side of its pot at a forty-five degree angle. Three very serious descending MUSICAL CHORDS underscore the SHOT.

Mushnik approaches the plant, picks it up, and takes it to Seymour.

MUSHNIK
You're not going anywhere,
Krelborn! You're staying right
here and taking care of this sick
plant!

SEYMOUR
I told you it's been giving me
trouble. It just wilts like
this. The Audrey Two is not a
healthy girl!

MUSHNIK
Strictly between us, neither is
the Audrey One.

SEYMOUR
If only I knew what breed it was,
what genus. But it's nowhere in
the books.

(CONTINUED)

17 CONTINUED: (2)

17

MUSHNIK

Well, Krelborn, my advice to you
is you better figure it out and
fast. Look what this exotic
little beauty did for business.

SEYMOUR

I know.

MUSHNIK

So work, Seymour! Nurse this
plant back to health! I'm
counting on you!

SEYMOUR

I know.

MUSHNIK

(donning his coat,
hat and scarf)

You do?

SEYMOUR

I do.

MUSHNIK

So fix! Goodnight!

18 EXT. SKID ROW - A GLOWING, DEEP PINK SUNSET

18

MUSIC IN: The intro to "Grow for Me." As we watch
Mushnik disappear, sunset gives way to evening. One by
one, lights pop on in windows up and down the street.
Winos light fires and huddle beside them with brown-
bagged bottles. A light pops on in Seymour's basement
room.

19 INT. THE BASEMENT

19

Seymour is looking through the basement window at...

AUDREY

standing in the window of her own tenement flat, across
the street. She has changed outfits and is now looking
into a mirror on her wall, struggling to conceal her
black eye with Cover Girl liquid eye makeup.

Seymour gazes up at her with painful longing, then
returns his attention to his pathetic botanical
charge.

(CONTINUED)

19 CONTINUED:

19

He sings as he works with misting can, spade and fertilizer. It is an intimate moment with a boy and his plant.

SEYMOUR

I've given you sunshine
I've given you dirt
You've given me nothin'
But heartache and hurt.
I'm beggin' you sweetly,
I'm down on my knees.
Oh please, grow for me.

I've give you plantfood
And water to sip.
I've given you potash.
You've given me... zip!
Oh God, how I mist you.
Oh pod, how you tease.
Now please, grow for me.

Seymour grabs a gardening book from the shelf and leafs through it.

SEYMOUR (cont.)

I've given you southern exposure
To get you to thrive
I've pinched you back hard, like I'm
S'posed ta
You're barely alive
I've tried you at levels of moisture
From desert to mud

He gives up for a while and starts putting his room in semi-order.

SEYMOUR (cont.)

I've given you grow-lights and
mineral supplements.
What do you want from me?
Blood?

Seymour picks up some dead roses, the thorns of which have pricked his finger. It bleeds just a little... but brightly.

SEYMOUR (cont.)

Damned roses! Damned thorns!

Seymour rummages around through a box to find some band-aids. His finger keeps bleeding. Near him, a light from behind casts the plant's shadow on the wall. Suddenly...

(CONTINUED)

19 CONTINUED: (2)

19

The shadow moves. In silhouette, the pod has opened up. Seymour notices this and turns around to see --

Audrey Two, open wide, as if asking for something.

Seymour moves toward it. It opens wider. He is puzzled by this behavior, then shrugs it off and returns to his previous activities. He puts a band-aid on his finger, hiding the blood.

The plant closes.

Seymour notices this and begins to get the idea. He removes the band-aid and raises his finger in front of the pod. Sure enough, it opens again.

Seymour slowly hides his finger behind his back. And just as slowly, the pod closes. He reveals the blood again. The plant opens.

Now he tries to trick it. He moves his hand down-up very fast. With amazing reflexes, the plant shuts and opens. Seymour gulps and sings:

SEYMOUR (cont.)

I've given you sunshine.
I've given you rain.
Looks like you're not happy,
'less I open a vein!
I'll give you a few drips
If that'll appease...
Now please...
Oh please...

He squeezes a few drops of blood from his finger into the gaping pod. It snatches for the red stuff like a puppy for a biscuit. Seymour, a little sickened by his own action and even more so by his plant's response, turns away from the pod and starts upstairs.

SEYMOUR (cont.)

I guess a few drops couldn't
hurt... long as you don't make a
habit out of it or anything.

Audrey Two is alone now, lit by a shaft of moonlight pouring in through the basement window. As MUSIC BUILDS under, the dirt in which the plant is potted begins to stir. The dry surface erupts like a small earthquake. Roots begin to push through.

The Maxwell House coffee can starts to shake, then bulge. At last, the plant itself begins to grow.

(CONTINUED)

19 CONTINUED: (3)

19

The pod sort of bubbles, then swells. New leaves appear, first as buds, and then unfurl before our eyes. The stem extends three inches, then four.

By the time the MUSIC REACHES ITS CLIMAX, the plant is a sturdy foot-and-a-half tall. It then bends its stem gracefully and rises back up. If we didn't know better, we'd think it had just taken a curtain call.

20 INT. RADIO STATION

20

An ANNOUNCER sits at a desk in a small radio station. He speaks into a microphone.

ANNOUNCER

This is radio station WSKID...

He plays five NOTES on a small CHIME.

ANNOUNCER (cont.)

Where in just a few minutes we'll be bringing you "Wink Wilkensen's Weird World!" The show that talks to wonderful people who bring in their weird things. But first, the news...

(he changes his voice
to make it very deep)

... The President today
announced...

21 INT. CONTROL ROOM

21

It is separated from the studio by glass. We faintly hear the news broadcast as we see, sitting in a chair, a man holding a fish which is stuffed and mounted. The fish has a human nose and mustache. Next to the man and fish is seated a little boy holding a Rube Goldberg-type machine. Next to him, and also seated, is a six-foot tall wooden ventriloquist's dummy. Sitting on the dummy's lap is a live midget who is casually smoking a cigarette. And next to him is Seymour with Audrey Two on his lap. They are all patiently waiting their turn.

The plant is now a good twelve inches taller than when we saw it last. Seymour wears ten band-aids... one on each of his fingers. Unseen by the others, including Seymour, Audrey Two starts leaning towards the engineer who is adjusting some dials. The plant inches closer to the engineer.

(CONTINUED)

21 CONTINUED:

21

Only when the plant has its pod open and is about to bite the engineer, does Seymour notice. He grabs the pod and pulls it back.

22 INT. THE STUDIO

2

The Announcer is finishing the news.

ANNOUNCER

(still with a low voice)

... Partly cloudy on Saturday with highs in the mid-seventies.

He bangs on the CHIME again, five times.

ANNOUNCER (cont.)

(back to Voice No. 1)

And now, "Wink Wilkensen's Weird World!" with your host, Wink Wilkensen!

Through the glass, in the background, we see an assistant get Seymour and the plant.

MUSIC: Theme of "Wink Wilkensen's Weird World!"

ANNOUNCER (cont.)

(same announcer, but now with still another voice)

Thanks, Ted. Hi, everybody. We've got a great show for you today. Some wonderful people with some really weird stuff.

(waving at his assistant to bring in Seymour)

Our first guest is someone you've probably read about in the papers by now... Mr. Seymour Krelborn who has discovered a new breed of plant life hitherto unknown on this planet. Hello, Mr. Krelborn.

SEYMOUR

Uh, hello... Wink.

ANNOUNCER

Say, I sure wish the folks at home could see this. Where did you get such a weird plant?

(CONTINUED)

22 CONTINUED:

22

SEYMOUR

Well... you remember that total
eclipse of the sun a couple of
weeks ago?

23 OMITTED

23

&
24

&
24

25 INT. CONTROL ROOM

25

Crystal, Ronette and Chiffon pop up from behind the
engineer.

GIRLS

(sung)

Da Doo!

26 INT. STUDIO

26

SEYMOUR

(spoken)

I was walkin' in the wholesale
flower district that day...

27 INT. THE SHOP - EARLY EVENING

27

The CASH REGISTER RINGS. Its drawer opens as, from it,
Mushnik grabs and counts wads of money. In the back-
ground we see a sign in the window. It reads:
"Welcome to Mushnik's -- Home of the Audrey Two." A
"Closed" sign is on the door.

ANNOUNCER (V.O.)

(on radio)

And thus we conclude our interview
with Seymour Krelborn, the young
botanical... er, do you mind if I
call you a genius?

SEYMOUR (V.O.)

Gosh, no!

Mushnik shakes his head in disbelief.

ANNOUNCER (V.O.)

The genius who has discovered
America's largest and most amazing
unidentified plant.

(CONTINUED)

27 CONTINUED:

27

SEYMOUR (V.O.)

I'd like to remind our listeners
that the Audrey Two is on display
exclusively at Mushnik's Skid Row
Florist's...

During the above. From inside we see that Audrey is
outside banging on the front door. Mushnik rushes over
and opens it. Her black eye is a little better, but
she now wears her arm in a chic leopard-print sling.

AUDREY

Am I late? Did I miss it?

They move to the RADIO, on which we hear Seymour strug-
gling to get his last words in as the ANNOUNCER con-
cludes the broadcast.

SEYMOUR (V.O.)

That's Mushnik's... M...
U... S... H... N... I...
K... Open six days a week,
ten to six!

ANNOUNCER (V.O.)

And so until next
Wednesday, this is Wink
Wilkensen saying so
long and watch out for
what's weird.

Mushnik switches OFF THE RADIO.

MUSHNIK

That's what I call advertising.

He grabs his coat and starts out the front door with
Audrey following.

AUDREY

Seymour's first radio broadcast.
I wanted to hear so bad. I tried
to be on time, but...

28 EXT. SHOP - EARLY EVENING

28

Mushnik and Audrey on sidewalk. Mushnik locks the
door.

MUSHNIK

Don't tell me. You got tied up.

AUDREY

No, just handcuffed... a little.

We see a large picture of Seymour and the plant hung
near the sign in the display window as Mushnik walks
Audrey across the street.

(CONTINUED)

28 CONTINUED:

28

MUSHNIK

Handcuffed. Audrey, I don't know
who this noodnick is you're
hanging out with, but he is
hazardous to your health.

AUDREY

That's for sure. But I can't
leave him.

MUSHNIK

Why not?

AUDREY

He'd get angry. And if he does
this to me when he likes me,
imagine what he'd do if he ever
got mad.

They arrive at her tenement door. Mushnik sighs in
exasperation and leaves. Audrey turns and enters her
building.

MUSIC: Lead-in to "Somewhere That's Green."

29 INT. AUDREY'S APARTMENT - EARLY EVENING

29

It is a typical, small Skid Row apartment, however,
Audrey has tried to cover the poverty in which she
lives by decorating it in a style we would call "Frilly
Woolworth's."

She enters and looks out her window at the picture of
Seymour across the street as she sings:

AUDREY

I think Seymour's the greatest
But I'm dating a semi-sadist.
So I got a black eye
And my arm's in a cast.
Still that Seymour's a cutie.

She looks at his picture again, then decides to be
honest.

AUDREY (cont.)

Well, if not
He's got inner beauty
And I dream of a place
Where we could be together
At last...

(CONTINUED)

She pulls out her treasured collection of magazines:
 "House and Gardens," "Better Homes," "Woman's Day."

MUSIC SWELLS lyrically as she flips them open to favorite pictures: model kitchens with avocado-colored, double-door refrigerators, playrooms with knotty pine panelling, pristine Early American bedrooms with white chenille spreads and doily-covered night tables. An exterior shot of a "contemporary" split-level house, circa 1961.

She sighs and continues singing:

AUDREY (cont.)

A matchbox of our own.
 A fence of real chain link
 A grill out on the patio
 Disposal in the sink
 A washer and a dryer and
 An ironing machine
 In a tract house that we share,
 Somewhere that's green.

CAMERA PUSHES into the picture.

AUDREY'S DAYDREAM

She's in the magazine pictures now, dressed for all the world like Barbara Billingsley from pumps to pearls, a ruffled apron protecting her shirtwaist.

She moves from room to room of a perfect (and perfectly awful) suburban cheesebox -- dusting the plastic-covered sofa, adjusting the pole-lamps, straightening the hand-tinted, plastic-framed photos -- singing all the while.

AUDREY (cont.)

He rakes and trims the grass
 He loves to mow and weed
 I cook like Betty Crocker
 And I look like Donna Reed
 There's plastic on the furniture
 To keep it neat and clean
 In the Pine-Sol scented air
 Somewhere That's Green.

ORCHESTRAL INTERLUDE - a brief dream ballet.

The mood now is pure Leslie Caron as the rest of Audrey's dream is danced out.

30 EXT. THE FRONT LAWN - DAY 30

We see a merrily pot-bellied Seymour mowing the lawn in a brightly colored Ban-Lon shirt, as a COCKER SPANIEL YAPS at his heels.

31 INT. THE PLAYROOM - DAY 31

The children watch Saturday Morning TV as Audrey appears with a smiling pitcher of Kool-Aid. The daughter is platinum blonde like her Mom and wears a little leopard-print pinafore. The son is prematurely balding at seven years old and wears glasses and cap identical to his father's.

32 INT. THE DINING ROOM - DAY 32

Audrey ushers neighbor ladies in pedal-pushers and curlers to a table set for Mah Jongg. In a flash, she's back with bridge-mix and crustless tuna fish sandwiches.

33 INT. THE LIVING ROOM - DAY 33

Audrey and neighbor at a Tupperware party.

34 INT. THE KITCHEN - DAY 34

Audrey dances to the oven to put in four Swanson TV dinners.

35 EXT. LONG SHOT - DUSK 35

Outside, the sun begins to set over a development where all the houses look just like this one.

36 INT. PLAYROOM AT NIGHT 36

Audrey and Seymour snuggle on the couch. The kids are on the floor, watching Lucy with her hand stuck in a bowling ball. Even the dog and cat are snuggled and enjoying the program. Audrey continues to sing in V.O.

AUDREY (V.O.)

Between our frozen dinner
And our bedtime, nine-fifteen
We snuggle watching Lucy
On our big
Enormous
Twelve-inch screen

37 INT. UPSTAIRS

37

Audrey and Seymour tuck the kids into bunk beds and chuckle at the pets asleep with them.

AUDREY (V.O.)
 I'm his December Bride
 He's Father, He Knows Best
 The kids' room, next to our room
 And a third room for a guest
 A picture out of
 Better Homes and Gardens Magazine

Audrey and Seymour reach the threshold of their Early American bedroom. He lifts her up and we tactfully --

DISSOLVE BACK TO:

38 EXT. SKID ROW - NIGHT

38

CLOSEUP of Audrey at her window singing. CAMERA SLOWLY PULLS BACK as she looks out and sees a bleak Skid Row cityscape of brick walls, garbage, fire escapes, and passed-out winos.

AUDREY
 Far from Skid Row
 I dream we'll go
 Somewhere That's...
 Green.

CAMERA has pulled back across the street so we see an EXTREME WIDE SHOT of Audrey's tenement. Hers is the only bright light we see in this dark, decayed street.

MUSIC: A pulsing, high energy, bass line. The beginning of "Some Fun Now."

This MUSIC DISSOLVES the reflective mood as CAMERA TILTS up to see the Skid Row skyline. On a distant rooftop are three figures, silhouetted against the sky. We START MOVING TOWARD them with gathering speed as the pulsating bass-line builds in volume and excitement. Soon, we're CLOSE enough to see that it's...

Crystal, Ronette and Chiffon, in a girl-group formation, bathed in the glow of a rooftop neon sign. They begin to sing, Crystal taking the lead, in an exaggerated "Donna Summer meets Irene Cara" style.

GIRLS

Ya YaYaYa
 Ya Ya Ya
 Ya YaYaYa
 Ya Ya Ya

(MORE)

(CONTINUED)

GIRLS (CONT'D)

Seymour, the shnook,
 His life was the worst
 Oh what a bore dirt poor is
 Now take a look
 His 'lck has reversed
 Joy to the boy! It sure is
 Some fun now!

INSERT - SPINNING NEWSPAPER - "Skid Row Gazette."
 HEADLINE -- "Mystery Plant at Mushnik's!"

INSERT - SPINNING NEWSPAPER - "Garden Club News."
 HEADLINE -- "Audrey Two! The New Plant for the
 Sixties?!" Photo of a larger Audrey Two being held by
 a weaker-looking Seymour.

INSERT - SPINNING PERIODICAL - "The Second Annual
 Horticultural Awards Luncheon." Several photos of
 Seymour holding the plant and accepting an award.

GIRLS (cont.)

He was bringin' up the rear-o
 (Some fun now)
 He was ringin' up a zero
 (Some fun now)
 Now he's swingin' into gear-o
 Some fun now
 Now

TELEVISION APPEARANCE: Seymour, holding an ever-larger
 Audrey Two talks with Groucho Marx on "You Bet Your
 Life." The duck flies down. The secret word is
 "chlorophyl."

GIRLS (cont.)

Some fun now
 Most folks used to sock it to him
 (Some fun now)
 Told jokes, used to try to screw him
 (Some fun now)
 Now they're proud to say they knew him
 (Some fun now)
 Some fun now

INSERT - SPINNING "TV GUIDE." "TV Guide" stops
 spinning, opens and CAMERA pushes in to see listing for
 "Mr. Wizard."

TELEVISION APPEARANCE - Seymour, holding an even larger
 Audrey Two, talks to Mr. Wizard and a couple of
 thirteen-year-old kids who look too smart for their own
 good.

(CONTINUED)

38 CONTINUED: (2)

38

GIRLS (cont.)

Some fun now
 That's the way the Whoopie goes
 And
 (Some fun now)
 That's the way the garden grows
 And
 (Some fun now)
 Some fun heaven only knows
 It's...

STILL PHOTOS - Various stills of Seymour being more successful.

GIRLS (cont.)

Some fun now!
 Some fun now!
 Some fun now!
 Some fun now!

39 INT. SHOP - DAY

39

The shop is bulging with customers all chattering about, and viewing, the Audrey Two and buying flowers as if they were going out of style. It is obvious that Mushnik has ploughed some of his profits back into the shop. It has been re-decorated with real formica on the counters, new refrigerated display cases with twinkling lights, kitschy pseudo-antique trimmings, the works. The Girls are also in the mass of customers and continue singing "Some Fun Now," the lyrics of which fade into and mingle with the cacophony of the people in the store.

GIRLS

(fading out)

Some fun now!
 Some fun now!
 Some fun now.
 Some fun now.

As the throng moves about the shop they clear the plant enough for us to see that it is now sitting in an enormous pot on the floor and standing a full four-feet tall with a spotlight on it. Mushnik is on the phone and can barely make himself heard over all the babble.

MUSHNIK

Yes, Mrs. Shiva. No, Mrs.
 Shiva. Right away, Mrs. Shiva.
 (hangs up and shouts
 to Seymour)
 Seymour! Did you send out the
 order for Mrs. Shiva?

(CONTINUED)

39 CONTINUED:

39

SEYMOUR
(looking very anemic)
Mrs. Shiva! I forgot!

MUSENIK
You forgot! You forgot! Do you
hear this, God? Are you
listening, customers? He forgot!

Seymour heads for the storeroom.

40 INT. STOREROOM - DAY

40

The shop's little storage room has been converted into a flower arranging area. Audrey is hard at work on a "Get Well Soon" arrangement which includes not only flowers but handy pocket packs of Kleenex and bottles of aspirin. Behind her a sign advertises "Arrangements by Audrey." From the other room, we hear the bustling SOUNDS of the successful shop. Seymour rushes in just as Audrey puts the final touch into her arrangement... a thermometer.

SEYMOUR
(entering)
Audrey, quick... we gotta do an
emergency arrangement.

AUDREY
(springing into
action)
Birthday? Wedding? Baby?

SEYMOUR
Funeral..

AUDREY
Hand me the lilies.

They clear a space on the table and Audrey begins to assemble a very large and scrupulously tasteless funeral arrangement. Huge lilies. Black satin bows. Seymour assists, like a nurse at surgery.

SEYMOUR
Mr. Mushnik's really mad. I keep
forgetting things. I guess it's
'cause I feel a little weak and
lightheaded all the time.

AUDREY
Scissors. You've got a lot on
your mind.

(CONTINUED)

Mushnik passes through on the way to the basement.

MUSHNIK

Mind? What mind? The Shivas are our most important funereal account. Who could forget such an order?

He leaves.

AUDREY

Sometimes I think Mr. Mushnik's too hard on you. Glue.

Seymour hands Audrey a can of spray glue with which she begins to spray the fresh lilies, carnations and mums in her arrangement. Neither she nor Seymour considers this anything out of the ordinary.

SEYMOUR

I don't mind. After all, I owe him everything. He took me out of the Skid Row Home for Boys when I was just a little tyke... gave me a warm place to sleep... under the counter... good things to eat like meatloaf and water... Floors to sweep and toilets to clean and...

AUDREY

Glitter.

she is holding out her hand like a surgeon does for a scalpel. Seymour hands her a plastic bag of multi-colored glitter. Audrey tosses fistfuls of glitter on the glue-covered flowers as she addresses Seymour, meaning every word from the bottom of her enormous heart.

AUDREY

You know, I think you should raise your expectations, Seymour. Now that you're getting successful I mean.

She pauses for a moment and looks straight at him.

AUDREY (cont.)

It's clear you suffer from a low self-image. And it's high time you should get it fixed. Go out and do something nice for yourself, like buy some nice clothes.

(CONTINUED)

SEYMOUR

Aw, I'm a very bad shopper,
Audrey. I don't have good
taste...

He looks admiringly down at the glittering arrangement,
then adoringly up into her eyes.

SEYMOUR (cont.)

... like you.

AUDREY

(she melts)

Oh...

(she returns his
loving gaze)

Well...

(there's magic in
the air)

... I could help you pick things
out.

He can't believe what he's just heard. He leans
closer.

SEYMOUR

You could?

So does she.

AUDREY

Sure!

And closer...

SEYMOUR

You'd go shopping with me?

AUDREY

Sure!

And closer...

SEYMOUR

You'd be seen with me in a public
place like a department store?

AUDREY

Sure!

SEYMOUR

Tonight?

(CONTINUED)

40 CONTINUED: (3)

40

Reality intrudes. She pulls back, embarrassed and upset. She smiles shyly to cover it. Mushnik now re-enters, having come from the basement.

AUDREY

Oh, I can't tonight.

(beat)

I've got a date.

Seymour is crestfallen. Seeing Mushnik, he grabs the arrangement and exits. Audrey watches Seymour as he dejectedly walks away. She truly wishes she could go out with him.

MUSHNIK

Again this date? Some date. A date gives you a corsage, not a multiple fracture, I'm telling you, Audrey, he ain't a good, clean kinda boy.

AUDREY

(she returns to
work)

He's a professional.

MUSHNIK

What kinda professional drives a motorcycle and wears a black leather jacket?

MUSIC: A nasty, tambourine and chain-flavored "Leader of the Pack" musical vamp begins as we --

CUT TO:

41 EXT. STREET - DAY

41

EXTREME CLOSEUP of a black-leathered glove REVVING the accelerator of a moving motorcycle. CAMERA TILTS up to see a face covered by a black motorcycle helmet. Dark goggles cover the eyes. All we can see is the lower face of a toothy-grinning greaser with a Robert Goulet smile. We don't know it yet, but this is ORIN SCRIVELLO.

ORIN

When I was younger, just a bad little
kid

My mama noticed funny things I did
Like shootin' puppies with a B.B. gun
I'd poison guppies, and when I was
done --

I'd find a pussycat and bash in his
head.

That's when my Mama said...

42 EXT. CITY STREET SCENE - DAY

42

Pedestrians busily moving along the sidewalk. Crystal, Ronette and Chiffon are sitting on a parked car as Orin pulls up.

GIRLS

What did she say?

Orin gets off the bike, which miraculously stays up by itself. He walks into an office building and down a corridor.

ORIN

She said, my boy I think someday
You'll find a way
To make your natural tendencies pay.

He stops in the corridor and opens a door.

ORIN (cont.)

You'll be a ...

43 INT. DENTIST'S OFFICE

43

Orin steps inside and unzips his black leather jacket underneath which he is wearing a white dentist's uniform. The Girls are now in the background wearing Dental Assistant's uniforms and singing back-up.

ORIN

Dentist!
You have a talent for causing things
pain.

Orin takes off his helmet and flings it aside, hitting his nurse, Miss Mack, and knocking her out.

ORIN (cont.)

Son be a
Dentist!
People will pay you to be inhumane.

44 ROOM ONE

44

Orin enters. A terrified patient, wearing God-awful looking braces, is in the chair. Orin, still wearing his motorcycle gloves, grabs an absolutely filthy, crud-caked towel and "cleans" his gloves.

ORIN

Your temperment's wrong for the
priesthood
And teaching would suit you still less.

(CONTINUED)

44 CONTINUED:

44

Orin grabs a large pliers from a cabinet full of horrific-looking dental instruments. He wrenches the patient's head back and maniacally "tightens" the patient's braces. Orin twists the braces with the same subtlety he would use to jack up a car. The patient almost passes out.

ORIN (cont.)

Son, be a
Dentist
You'll be a success!

Orin exits. MUSIC VAMPS.

45 ROOM TWO

45

Grinning dementedly, he enters the room as a star would enter a stage. A twelve-year-old boy sits in the chair. His mother stands next to him, holding his hand.

GIRLS

(in room)

Here he is, folks
The leader of the plaque

Orin yanks the gas mask off the terrified boy and he breathes in some gas.

GIRLS (cont.)

Watch him suck up that gas!
Oh my God!

The mother faints. High on nitrous oxide, Orin giggles maniacally and exits.

46 ROOM THREE

46

Orin enters giggling.

GIRLS (V.O.)

He's a dentist and he'll never-ever be
Any good.

Another horrified PATIENT trembles in the chair as Orin goes into the Patient's mouth with a rusty pliers. Orin emerges with a large rotted tooth, roots and all. He flings the tooth aside and exits giggling.

(CONTINUED)

46 CONTINUED:

46

GIRLS
 (poking their heads
 in the doorway)
 Who wants their teeth done
 By the Marquis De Sade!

MUSIC VAMPS.

47 ROOM FOUR

47

Orin is leaning over another PATIENT to whom he's just
 given an injection. Orin retracts the huge needle from
 the Patient's mouth.

PATIENT
 (shrieking)
 Oh, that hurts!

Orin grabs his trusty pliers and heads for the
 Patient's teeth.

PATIENT (cont.)
 (terrified)
Wait! I'm not numb!

ORIN
 Ah, shut up!
 Open wide!
 Here I come!

REVERSE SHOT from inside the Patient's mouth. We see
 the back of his teeth, tongue, and lips and through the
 opening of the lips we see Orin and the Girls singing.

ORIN
 I am your
 Dentist!

PATIENT
 (the large lips
 form the words)
 Goodness gracious!

ORIN
 And I enjoy the career that I picked.

GIRLS
 You love it!

ORIN
 (EXITING SHOT)
 I am your
 Dentist

(CONTINUED)

47 CONTINUED:

47

CUT TO Orin at the door. It is closed.

GIRLS (O.S.)

Fitting braces!

Orin stands with his ear to the door, listening.

ORIN

And I get off on the pain I inflict!

On the word "inflict" Orin violently swings open the door.

CUT TO:

48 THE HALLWAY

48

We see Orin has caught his nurse, MISS MACK, in mid-stride and has flattened her against the wall. Loving it, he crosses to Room Five.

GIRLS (O.S.)

He really loves it!

49 ROOM FIVE

49

Orin is hand cranking a WWII field DRILL which emits a horrible SCREECHING NOISE. The Patient is absolutely catatonic with fear as, ever grinning, Orin gets down to it.

ORIN

(over the SCREECHING
SOUND OF THE DRILL)

I thrill when I drill

A bicuspid

It's swell, though they tell me

I'm maladjusted

GIRLS

Dentist!

50 WAITING ROOM

50

Orin pokes his smiling head in.

ORIN

And though it may cause my
patients distress.

All the Patients in the waiting room cower back.

PATIENTS

Distress!

A PATIENT who is manacled hand and foot and whose mouth is filled with cotton bits, fights to remove herself from the chair. The Girls hold her down. Orin relishes making her wait for the torment to come. He opens a cupboard and inside we see an altar with candles burning and a large, gilt-framed photo of an elderly Italian lady. He sings to it adoringly.

ORIN

Somewhere,
Somewhere in heaven above me
I know --
I know that my mama's proud of me
'Cause I'm a Dentist!
And a success!

He slowly, menacingly starts to approach the Patient brandishing a WHINING DRILL in one hand and with the other hand he holds a water sprayer. He viciously sprays a thick, steady stream of water into the Patient's mouth.

ORIN (cont.)

Say ah.

PATIENT

(in terror, with
her mouth filling
with water)

Ahhh...

ORIN

Say ah!

PATIENT

(about to pass out)

Aggggghhhh!

Orin is leering, menacing, and wild-eyed as he's drowning the Patient.

ORIN

Say ah!

PATIENT

(gargling a scream)

Ahhhrrgggrrr!

ORIN

(smugly, straight
to CAMERA)

Now spit.

(CONTINUED)

51 CONTINUED:

51

Orin violently slaps the Patient on the back. The Patient heaves forward spewing out a huge mouthful of water and cotton bits as we --

CUT TO:

51A EXT. STREET

51A

A CLOSEUP of about a gallon of water and pieces of gravel landing in the gutter. CAMERA TILTS UP to see a large vase of water being emptied by Seymour. He puts the first vase down, picks up a second one and as he empties the second one a motorcycle ROARS to a halt by the curb and splashes Seymour. It is Orin, in full black leather gear. He removes his helmet and de-bikes (again, the motorcycle miraculously stays up by itself). He approaches the shop, unscrewing the cap of a little metal inhaler as he walks.

SEYMOUR

I'm sorry, sir. You can't go in there now.

ORIN

(smiling)

Oh yes, I can.

SEYMOUR

No, really, sir. We're closed!

ORIN

(lifting the inhaler
to his nose)

Relax. You want some nitrous oxide?

SEYMOUR

No, no, thank you.

ORIN

(continuing
toward shop)

Suit yourself.

SEYMOUR

Uh... sir... You really can't...

Audrey comes out of the shop, dressed for her date.

AUDREY

It's okay, Seymour. This is my date...

(CONTINUED)

51A CONTINUED:

51A

Orin nods, grins, and giggles inanely, feeling the gas.

AUDREY (cont.)

My boyfriend. Seymour. Orin
Scrivello...

Orin abruptly stops laughing and shoots her a murderous glare.

AUDREY (cont.)

(quickly, to
pacify him)

D.D.S.

ORIN

(suddenly, loud)

Hey!

SEYMOUR

(involuntarily)

Sir?

ORIN

(extremely affable)

I know you. Sure, I saw you on
the news... Gimme a minute, now.
I know your name... it's Cedric,
Steven, Simon...

AUDREY

Seymour...

ORIN

(suddenly vicious)

Somebody talkin' to you?

AUDREY

Oh no... Excuse me.

ORIN

Excuse me what?

AUDREY

Excuse me... Doctor.

ORIN

That's better.

(turns to Seymour;
a pussycat again)

I know, you're the Plant Guy,
right? Hey, wait! It must be in
there, huh?

(CONTINUED)

51A CONTINUED: (2)

51A

He inhales some more nitrous and stumbles to the window. There it is, big as life.

ORIN (cont.)

Ow wow, is that incredible!

AUDREY

Er... shouldn't we be leaving now?

Orin shoots her another threatening look.

AUDREY (cont.)

I'm sorry!

ORIN

Sorry what?

AUDREY

Doctor! Doctor! Sorry, Doctor!

ORIN

(to Seymour)

Ya gotta train 'em, eh, stud?
Listen, here's my card. You ever
need a root canal or anything just
give me a buzz, you hear? I'm
serious. It's on the house.
Okay, Aud-ree!

Orin tosses his head summoning Audrey to follow. She sneaks one miserable, trapped glance at Seymour, then forces herself to join Orin on the motorcycle. As Orin REVS it up we see, on the cycle, a decal insignia of a tooth stuck with a dagger and the letters. "A.D.A." Orin calls back to Audrey over the ROAR OF THE ENGINE.

ORIN (cont.)

You got the handcuffs?

AUDREY

(as they pull away)

They're right in my bag.

Seymour's blood is boiling. He leaps on his bicycle and pedals off to follow them.

52 EXT. DRIVE-IN - NIGHT

52

Orin, astride his bike gleefully watches the start of "Creature from the Haunted Sea." Audrey, behind him on the bike (where she couldn't see the screen if she wanted to), is forced to sit holding the little drive-in SPEAKER.

53 EXT. THE DRIVE-IN'S SNACK BAR

53

With a tacky neon sign in the background and a woman in robe and curlers carrying food in the foreground, Seymour, depressed to the point of desperation, sits at a picnic table watching them.

THUNDER. A sudden cloudburst.

54 EXT. DRIVE-IN

54

On the motorcycle, Orin snaps his fingers. Audrey pulls out an umbrella and holds it in one hand, the speaker still in the other, covering Orin while she herself gets soaked.

55 EXT. SNACK BAR

55

Seymour, dejected and getting wet, bicycles away.

DISSOLVE TO:

56 INT. THE SHOP - NIGHT (AN HOUR LATER)

56

Seymour, miserable and wet from his ride, sits on the floor next to AUDREY TWO. He pats the pot as he talks to it. He needs a friend.

SEYMOUR

You oughta see the way he treats her Twoey. She deserves a prince, not a sadistic creep like him. The man's a total disgrace to the dental profession. I don't know what's goin' on sometimes. Seems like the whole world's goin' crazy. Least we got each other, right? I'm gonna turn in, Twoey. See ya in the...

Seymour starts for the basement when he hears a CRUNCH-ING SOUND. He turns around and sees that --

Audrey Two has wilted dramatically.

SEYMOUR (cont.)

Oh boy, here we go again.

He looks down at his fingers. There's still a bandage on each one.

(CONTINUED)

SEYMOUR (cont.)

C'mon, I haven't got much left.
I'm all anemic, I've got dizzy
spells... Lookit, gimme a few days
to heal, okay? Then when the
headache passes, we'll start again
on the left hand and...

The PLANT SPEAKS. A deep, funky basso.

AUDREY TWO

Feed me.

SEYMOUR

I beg your pardon?

AUDREY TWO

Feed me!

SEYMOUR

Twoey... you talked... you opened
your trap, your thing and you
said...

AUDREY TWO

(loud)

Feed me, Krelborn! Feed me now!

Seymour frantically starts removing a band-aid and
starting toward the Plant.

SEYMOUR

Look, maybe I can squeeze a little
more out of this one, but --

Seymour stands over the gaping pod, trying to squeeze a
drop or two from his bone-dry finger.

AUDREY TWO

More! More!

SEYMOUR

There isn't any more! Whatdya
want me to do? Slit my wrists?

Silently the Plant opens its pod as if to say "You got
it!"

SEYMOUR (cont.)

(scared now)

Oh boy.

(trying to
stay calm)

Look... I got an idea...

(MORE)

(CONTINUED)

SEYMOUR (CONT'D)

I'm-a-go down to Shmendrik's and
pick you up some nice chopped
sirloin.

AUDREY TWO

Must be blood.

SEYMOUR

Twoey, that's disgusting.

AUDREY TWO

Must be fresh.

SEYMOUR

I don't want to hear this.

MUSIC IN. "Git It." The Plant starts to sing.

AUDREY TWO

Feed me!

SEYMOUR

(spoken)

Does it have to be human?

AUDREY TWO

Feed me!

SEYMOUR

Does it have to be mine?

AUDREY TWO

Feed me!

SEYMOUR

Where am I s'posed to get it?

The Plant goes into a "Rock Me, Baby" style blues riff,
swaying its leaves and moving its pod with slick in-
sinuation.

AUDREY TWO

Feed me, Seymour.

Feed me all night long

(spoken)

That's right, boy, you can do it!

(sung)

Feed me, Seymour

Feed me, all night long.

(MORE)

(CONTINUED)

AUDREY TWO (CONT'D)

(laughing)

Henh, henh, henh, henh!

(sung)

'Cause if ya feed me, Seymour,
I can grow up, big and strong!

Seymour starts for the storeroom. He's seen enough.

SEYMOUR

(spoken)

You eat blood, Audrey Two, let's
face it. How'm I s'posed to keep
on feeding you, kill people?

AUDREY TWO

(likewise)

I'll make it worth your while.

Seymour stops dead in his tracks.

SEYMOUR

What?

AUDREY TWO

You think this is all coincidence,
baby? The sudden success around
here? The press coverage?

SEYMOUR

Look, you're a plant! An
inanimate object!

Seymour heads out again. The Plant sends a vine flying
out across the room and wraps it around Seymour's
waist.

AUDREY TWO

Does this look inanimate to you,
punk?

(beat)

If I can talk and I can move?
Who's to say I can't do anything I
want?

SEYMOUR

Like what?

AUDREY TWO

Like deliver, pal. Like see you
get everything your secret, greasy
heart desires!

The SONG resumes as the Plant sensually rubs its vine
up and down Seymour's side.

(CONTINUED)

AUDREY TWO (cont.)

Would you like a Cadillac car?
Or a guest shot on Jack Paar?
How about a date with Hedy Lamarr?
You gonna git it?

The Plant's vine spins Seymour around abruptly so he's now facing the singing pod. It begins to rock in time to its own music.

AUDREY TWO (cont.)

Mm hm.
How'd ya like to be a big wheel
Dinin' out for every meal
I'm the plant who can make it real!
You gonna git it!

The Plant starts moving its vines and tendrils like an octopus at a modern dance recital as the MUSIC turns funky, slow, and hot.

AUDREY TWO (cont.)

I'm your genie
I'm your friend
I'm your willing slave
Take a chance,
Just feed me and
Ya know the kinda eats
The kinda red hot treats
The kinda sticky, lickly sweets I
CRAAAAAAAVE!

On that word "Crave," the Plant opens its pod wide for the first time, giving us a glimpse of ferocious teeth inside.

One vine pulls up a chair while two other vines push Seymour down onto the chair.

The pod rises up a bit now, so it's towering over the seated Seymour like the genie from the lamp. The stem on which it rests rocks out as the song starts going for broke.

AUDREY TWO (cont.)

C'mon, Seymour
Don't be a putz
Trust me and your life'll surely rival
King Tut's
Show a little 'nitiative
Work up the guts
And you'll Git It!

(CONTINUED)

Seymour stands and, during the following lyrics which Seymour sings to himself in VOICE OVER, he looks in a mirror and sees... instead of his own face... the faces of Crystal, Ronette and Chiffon grinning like Cheshire Cats and WAILING a shrill Gospel counter-melody. Seymour turns away only to see a Bum grinning darkly at him through the window.

SEYMOUR (V.O.)

I don't know!
I don't know!
I have so many strong
Reservations!
Should I go
And perform...

Seymour turns away from the grinning Bum and sees a pair of scissors on the counter next to some shiny red ribbon.

SEYMOUR (cont.)

... Mutilations?

Seymour, still lost in thought. The Plant over his shoulder, leaning closer.

AUDREY TWO

(spoken)

You didn't have nothin' till you
met me. C'mon, kid. What'll it
be? Money? Girls? One
particular girl? How 'bout that
Audrey? Think it over. There
must be someone you could eight-
six, real quiet like... and git me
some LUNCH!

The Plant rocks out again, moving its stem like Mick Jagger moves his hips, leaning its pod over one of its vines, almost as if the leaf held a microphone.

AUDREY TWO (cont.)

(sung)

Think about that room at the Ritz!
Wrapped in velvet, covered in glitz!
A little nookie gonna clean up those
zits!
And you'll Git It!

Seymour turns away from the doorway and sings to himself.

SEYMOUR

Gee, I'd like a Harley machine...

(CONTINUED)

AUDREY TWO

Now you're cookin'!

SEYMOUR

Toolin' around like I was James Dean...

AUDREY TWO

Yeah!

SEYMOUR

Makin' all the guys on the corner
Turn green!

AUDREY TWO

So Go Git It!
Ooooh-oooh-oooh-oooh

Seymour gets into it, now, as the Plant moves everything it's got -- pod, vines, stem, leaves. It's actually dancing with Seymour -- who bugaloos right back at it.

AUDREY TWO (cont.)

If you wanna be profound
And you really gotta justify
Take a break and look around
A lotta folks deserve to die!

The fun stops. Seymour can't believe what he just heard.

SEYMOUR

(spoken)

Wait a minute, wait a minute!
That's not a very nice thing to
say.

AUDREY TWO

(spoken, nudging
him smugly)

But it's true, isn't it?

SEYMOUR

No! I don't know anyone who
deserves to get chopped up and fed
to a hungry plant!

AUDREY TWO

Mmmm, sure you do.

And with that, the Plant sends a vine sailing across the room to a light switch, which it flicks off with the greatest of ease.

(CONTINUED)

56 CONTINUED: (7)

56

From the darkened shop's front window, the street outside is now plainly visible.

The Plant's vines take Seymour firmly by the shoulders and point him toward the window.

57 EXT. THE STREET OUTSIDE - SEYMOUR'S POV

57

It's still raining lightly.

Orin's MOTORCYCLE ROARS to a halt outside Audrey's tenement building. They "disembark."

ORIN

Stupid woman! Christ, what a friggin' scatterbrain!

AUDREY

I'm sorry, Doctor! I'm sorry, Doctor!

ORIN

Drops the damned umbrella, gets me soaked!

AUDREY

I'm clumsy, Doctor! I'm clumsy, Doctor!

They disappear into Audrey's building, but their muffled VOICES are still audible.

ORIN (O.S.)

Get the door open, ya little slut.

AUDREY (O.S.)

I'm trying, Doctor! I'm trying, Doctor!

They appear now as silhouettes on the closed shade of Audrey's apartment window.

ORIN (O.S.)

Look at my jacket! Look at my hair! Get the Vitalis! Quick, the Vitalis!

AUDREY (O.S.)

I'm out of it, Doctor!

ORIN (O.S.)

What?!?!?!?

Still in silhouette on the shade, he slaps her.

(CONTINUED)

57 CONTINUED:

57

AUDREY (O.S.)

Orin! That hurt!

ORIN (O.S.)

Can it!

58 INT. THE SHOP

58

MUSIC BUILDS to a climax as Seymour slowly turns, red-faced and trembling, toward the Plant. He's a man possessed now -- ready to do anything to save Audrey from the clutches of that beast across the street.

SEYMOUR & AUDREY TWO

(singing tight,
angry harmony)

If you want a rationale
It isn't very hard to see
Stop and think it over, pal,
The guy sure looks like plantfood to
me!
The guy sure looks like plantfood to
me!
The guy sure looks like plantfood to
me!

The Plant, jumping up and down -- its pot hammering the floorboards -- is singing and "dancing" wildly now, shaking everything it's got working Seymour up to a frenzy.

SEYMOUR

He's so nasty, treating her rough!

AUDREY TWO

Smackin' her around and always
talkin' so tough!

SEYMOUR

You need blood, and he's got more
than enough!

AUDREY TWO

I need blood, and he's got more
than enough!

SEYMOUR & AUDREY TWO

You (I) need blood and he's got
more than enough!

The Plant's pod looks Seymour straight in the eye...

AUDREY TWO

So go Git It!

(CONTINUED)

58 CONTINUED:

58

Seymour turns away from the Plant and into a CLOSEUP -- his face a knot of utter resolve.

59 INT. DENTIST'S OFFICE RECEPTION ROOM - 6 P.M. (THE NEXT AFTERNOON) 59

Miss Mack, a receptionist and refugee from the Women's Army Corps, sits reading "Combat Magazine." She has a large band-aid on her face from when the helmet hit her. Across from her waits a patient, MR. DENTON.

ORIN'S GIGGLES waft in from a nearby examining room. They are followed by a SCREAM OF PAIN. Miss Mack shakes her head and mutters.

MISS MACK

Weakling.

DENTON

(cheerfully)

Does that mean they're finished?
Is it almost my turn?

MISS MACK

Keep your pants on.

A TEENAGED GIRL emerges from the examining room. Her mouth is encumbered by a grotesquely exaggerated version of a night-retainer so large, heavy, and rusted, the Girl can barely hold her head up. Her MOTHER, deeply shaken by the dentistry she has just witnessed, mumbles to herself in shock.

MOTHER

The Lord is my Shepherd, I shall
not want...

Denton approaches the Teenager.

DENTON

What did he do? Tell me
everything!

TEENAGER

(unable to make her-
self understood through
the metal in her mouth)

Argfluuggggshjenkrenh!

The Mother and Daughter exit. Denton sits down. Miss Mack glances at the clock and starts to pack it in for the evening.

(CONTINUED)

59 CONTINUED:

59

Orin enters wearing a leather apron. He smiles madly; his eyes are glazed.

ORIN

Next!

Denton springs to his feet.

DENTON

That's me! Arthur Denton! I'm next!

ORIN

(askance at the
enthusiasm)

Does that have an appointment?

MISS MACK

Ask it. I'm off duty.

She leaves. Denton chatters away excitedly as he and Orin head for the office.

DENTON

You know, I've been saving up all month for this. I'm sure I need a root canal. I'm sure I need a very long, slow, root canal.

ORIN

We'll see.

DENTON

I have a history of dental illness.

ORIN

Shut up!

DENTON

Yes, sir!

60 INT. ORIN'S OFFICE

60

Orin, taking a hit from his small nitrous oxide vial, comes toward Denton brandishing a drill.

DENTON

Yes! Yes! That's it! Show it to me first! Show it to me first!

Orin starts into his mouth.

61 INT. RECEPTION ROOM

61

Seymour opens the door and looks around. Nobody there. He enters and sits. He is extremely nervous as he puts his hand in his pocket and pulls out a gun. He looks at it and puts it back quickly as, from the inner office, he hears Denton's CRIES of pleasure surfacing over the SOUND OF DRILLING.

DENTON (O.S.)

That was terrific! More!

LOUDER DRILLING O.S.

DENTON (O.S.) (cont.)

Don't stop! Oh, God, don't stop now!

Seymour winces.

62 INT. OFFICE

62

Denton is in a frenzy. Orin, having paused in his work for a moment, stares at him in disbelief.

DENTON

More! Yes! Yes! Yes! I want it! Now! Now! Now! Yes!

(then quietly)

What's wrong?

ORIN

(under his breath)

Get out.

DENTON

Aw, come on, Doc.

ORIN

I said, get out!

Denton comes running out of the office, Orin following close behind, carrying his drill.

ORIN (cont.)

Goddamn sicko! Move it!

Denton is out the door in a flash. Orin, frenzied, whirls on Seymour, catching him off guard.

ORIN (cont.)

Lemme ask you something.
(brandishing drill)

Does this scare you?

(CONTINUED)

62 CONTINUED:

62

SEYMOUR

Yeah.

ORIN

Would you like it if I took this
thing and made straight for your
goddamn incisors?!

SEYMOUR

No!

ORIN

It'd hurt, right?

SEYMOUR

Right!

ORIN

You'd scream, right?

SEYMOUR

Right!

ORIN

Then get your ass in here!

SEYMOUR

What?!

Before Seymour can do anything, Orin has started hauling him into the office.

63 INT. OFFICE

63

Seymour struggles, but Orin easily straps him into the chair and shines the light right in Seymour's eyes.

ORIN

(as he straps him in)

Don't I know you?

SEYMOUR

Seymour Krelborn, we met yester...

Orin forces Seymour's mouth wide open and looks in gleefully.

ORIN

Oo, your mouth's a mess, kid.
Let's start with that wisdom
tooth!

Orin gets his pliers.

(CONTINUED)

SEYMOUR

No!

ORIN

We'll just rip the little bugger
right outa there, whatdya say?

SEYMOUR

Let me go!

Orin turns to Seymour, suddenly smiling.

ORIN

There's always time for dental
hygiene, Seymour. You ever seen
the results of a neglected mouth?
Look, Seymour!

With a flick of his finger, Orin turns on a light box,
similar to those used to read X-rays. This one, how-
ever, displays an enormous color slide of a disgusting,
rotted, decaying, salivating dog's mouth.

ORIN (cont.)

This could happen to you!

Seymour is about to be ill.

ORIN (cont.)

Unless I take immediate action.

Orin grabs his WWII field DRILL and starts to pump the
drill's pedal. It makes a high-pitched, HORRIBLE
SOUND.

SEYMOUR

What's that?

ORIN

That's the drill, Seymour.

SEYMOUR

It's rusty!

ORIN

It's an antique!

(fondly)

They don't make instruments like
this any more. Sturdy, heavy,
dull. This is gonna be a
pleasure.

He is about to drill Seymour when he gets an idea and
stops abruptly.

(CONTINUED)

ORIN (cont.)

I'm gonna want some gas for this one.

SEYMOUR

Gas?

ORIN

Nitrous oxide.

SEYMOUR

Oh, thank God. I thought you weren't going to use any.

ORIN

Oh, the gas isn't for you, Seymour. It's for me. I wanna really enjoy this. In fact, I'm gonna use my special gas mask.

As Orin speaks, he opens the cabinet and pulls out an elaborate mask. He straps it on around his neck. he is preoccupied enough not to notice...

Seymour loosening his wrist restraints.

ORIN (cont.)

I find that a little giggle gas before we begin increases my pleasure enormously.

The mask in place now, Orin turns the knob on the wall all the way up to Full.

ORIN (cont.)

Here we go!

HISSING SOUNDS. Orin immediately begins to get high and giggle.

He is laughing so hard now, he has to hold onto a countertop for support. This turns his back toward Seymour.

ORIN (cont.)

Oh boy, Seymour, I am flyin' now. Oh, the things we are gonna do to your mouth! Heeeeyaaaahahahahaha!

Orin tries to regain composure and straighten up.

ORIN (cont.)

Okay, okay, okay, okay. Work to do.

(MORE)

(CONTINUED)

ORIN (CONT.)

(more laughter)

Time to work.

(more laughter)

Okay, okay, straighten up and...

He somehow manages to pull himself to an upright position and turns around. Suddenly, his expression is one of shock as he sees...

Seymour, standing in the doorway, pointing a gun at him.

ORIN (cont.)

What the hell is that?

Seymour closes his eyes and clenches his teeth, trying to make himself shoot.

ORIN (cont.)

A gun.

(exploding with
laughter, then talking
through it with
difficulty)

The kid's got a goddamn revolver!

(more laughter)

Jesus, I'm in trouble, huh?

He giggles hysterically as he turns the gas knob.

It comes off in his hand. The HISSING SOUND continues. This strikes him funny.

ORIN (cont.)

Uh oh...

Laughs. Seymour keeps the gun pointed, trying to force himself to actually pull the trigger.

Orin makes an attempt to get the mask off, but he can barely get his arms up to his head. He's too weak from the gas and the laughter.

ORIN (cont.)

Oh boy... uh... Uh... Seymour,
give me a hand, would ya? Er...
no, I guess you wouldn't.

He laughs. He tries to pull the hose out of the wall. The entire gas apparatus comes with it, sending Orin crashing to the floor. The HISSING CONTINUES.

(CONTINUED)

63 CONTINUED: (4)

63

Orin finds this hilarious. He's on the floor laughing like an imbecile, wheezing, and desperately trying to catch his breath. He tries to get to his feet. He can't. He struggles to speak:

ORIN (cont.)
The point is, Seymour, I could
asphyx... asphyx... asphyx...
(a real scream)
Help me!!!

Seymour just stands there watching, gun still pointed.

ORIN (cont.)
(a beat, then
weakly)
What'd I ever do to you?

SEYMOUR
Nothin'
(beat; then quietly)
It's what you did to her.

Orin stares Seymour in the face.

ORIN
Her who?

Beat. He gets it. We see it in his eyes. He knows why Seymour has come.

ORIN (cont.)
Oh.
(beat)
Her.

Orin loses consciousness. His head, still encased in the mask, hits the floor WITH A THUD.

He's dead.

Seymour slowly lowers the unused gun to his side.

MUSIC: Sturm and Drang. A full orchestral "Little Shop" in a minor key.

64 EXT. A DARK ALLEY - NIGHT

64

Seymour is slowly and laboriously dragging a very large and heavy white bag.

65 EXT. A STREET CORNER - NIGHT

65

Seymour, emerging from an alley, checks to see that no one is around and then crosses the street, straining to drag the large white bag with him.

66 INT. THE SHOP - NIGHT

66

Seymour stands before Audrey Two, the white bag at his feet. The plant, back-lit, seems bigger than ever. Seymour suddenly seems very small and insignificant.

Seymour turns to leave.

AUDREY TWO

Chop it up.

Seymour stops in his tracks, appalled.

SEYMOUR

What!!!

AUDREY TWO

Feed me!

SEYMOUR

(defeated)

Okay, okay. Okay.

67 EXT. A DIMLY LIT COURTYARD - BEHIND THE SHOP

67

Sturm and Drang MUSIC CONTINUES.

Seymour looks around nervously, then drags the white bag out of the shop, into courtyard.

68 INT. THE BASEMENT

68

Seymour rummages around in the tool cabinet until he finds what he's looking for:

AN AXE

The very sight of it makes him wince. But what must be done, must be done...

69 EXT. COURTYARD

69

Seymour enters with the axe, a bucket, and a pile of old newspapers. He starts spreading the papers out on the concrete.

70 EXT. THE FRONT OF THE SHOP

70

Mushnik appears at the front door. The night gate is down and locked, of course. He fumbles to find the correct key. He can't. He's frustrated. He starts around through the alley to try the back door.

71 EXT. COURTYARD

71

Seymour grits his teeth, closes his eyes, and raises the axe.

ANGLE - THE COURTYARD WALL

Seymour's shadow. He brings the axe down. There's an awful SOUND as it hits bottom.

72 EXT. SHOP BACK DOOR

72

Mushnik, fumbling with another key, hears the SOUND. He turns.

ANGLE - THE COURTYARD WALL

The shadow lowers the axe again. That SOUND.

CLOSEUP - MUSHNIK

His jaw drops. If this were 1925, his hair would stand on end.

The shadow continues its task.

73 EXT. THE SHOP BACK DOOR

73

Mushnik, stunned and sickened, forgets his business in the shop and turns.

74 INT. THE SHOP

74

as MUSIC builds to a THUNDEROUS CLIMAX, Seymour is seen, gingerly and with great distaste, lifting bits of Orin (an arm with a studded leather wristband; a head frozen in a stupid grin) and dumping them into the plant's cavernous pod. EATING SOUNDS and then --

THE PLANT LAUGHS -- a deep, echoing, frightening laughter that REVERBERATES as we:

DISSOLVE TO:

75 THE BASEMENT - FOLLOWING MORNING

75

Sunlight streams through the basement window.

Seymour is asleep, but restless. The PLANT'S LAUGHTER still echoes in his dreams. He wakes up as he becomes aware of a SIREN IN THE DISTANCE, drawing closer.

He gets up and looks through his window.

76 EXT. SKID ROW - SEYMOUR'S POV

76

A police car has pulled up in front of Audrey's house. Two officers, Frank and Joe, are talking to her. She looks shocked by something they've said.

Seymour starts to dress, frantically.

77 EXT. AUDREY'S FRONT STOOP - MORNING

77

The officers climb into their car and pull away. Audrey sits on the stoop, very upset.

Seymour waits until the police have pulled away, then approaches from across the street.

Audrey is about to cry and doesn't want him to see. She starts away from him, moving down the street. He follows.

SEYMOUR

Audrey -- what did they say to you?

AUDREY

Who?

SEYMOUR

The police.

AUDREY

Oh, nothing.

SEYMOUR

Audrey, talk to me. What'd they say?

She gives in and stops.

AUDREY

It's Orin... They say he's disappeared!

SEYMOUR

The... police told you that?

(CONTINUED)

77 CONTINUED:

77

AUDREY

They suspect foul play.

SEYMOUR

They do?

AUDREY

He was heavily in debt to certain rubber appliance firms. His receptionist... this morning she found the place a shambles... gas masks everywhere... things ripped out of walls... They think... I can't even think about what they think.

She starts to cry and moves away from him. She turns a corner and happens into --

78 EXT. A PICTURESQUE ALLEYWAY

78

A jumble of fire escapes fills the background. The very walls seem to be tinted lavender and blue -- a watercolor of urban architecture -- something out of West Side Story.

Audrey, still crying, finds a trash can and perches on it to sob.

SEYMOUR

Audrey... Audrey, please don't cry... Would it be... so terrible... if something had happened to him?

AUDREY .

Seymour, what a thing to say!

SEYMOUR

Well, would it?

AUDREY

(after a beat and
a sniffle: a confession)
It wouldn't be terrible at all.
It would be -- A miracle. Not to
mention all the money I'd save on
Epsom salts and ace bandages.

SEYMOUR

See?

(CONTINUED)

AUDREY

But I'd still feel guilty. I mean, if he met with foul play or some terrible accident of some kind, it'd partly be my fault, you see. 'Cause secretly... I wished it.

She fights back tears. Seymour works up the nerve to sit beside her. After a beat, he speaks very gently.

SEYMOUR

Audrey, you shouldn't waste one more minute worrying about that creep. There's a lot of guys would give anything to go out with you. Nice guys.

AUDREY

I don't deserve a nice guy, Seymour.

SEYMOUR

That's not true.

She rises and moves away. She could never say this to his face.

AUDREY

I deserved a creep like Orin Scrivello, D.D.S. You know where I met him? In the gutter.

SEYMOUR

The gutter?

AUDREY

The gutter. It's a nightspot. I used to work there. I'd put on cheap and tasteless outfits... not nice ones like this. Low and nasty apparel, and I'd...

She breaks. She sits on a pile of crates, weeping softly.

MUSIC UNDER: the intro to "Suddenly Seymour." Seymour comes close and kneels beside her.

SEYMOUR

Audrey, that's all behind you now. You've got nothing to be ashamed of.

(MORE)

(CONTINUED)

SEYMOUR (CONT.)

You're a very nice person and I
always knew you were. Underneath
the bruises and the handcuffs, you
know what I saw? A girl I
respected. I still do.

(sung)

Lift up your head
Wash off your mascara
Here... take my Kleenex,
Wipe that lipstick away
Show me your face
Clean as the mornin'
I know things were bad
But now they're okay.

He rises and is suddenly framed against a yellow morn-
ing sky, glimpsed at the end of the alley. For a
moment he's Gary Cooper, John Glenn, Gordon MacCrea.
Audrey looks up at him in awe.

SEYMOUR (cont.)

Suddenly, Seymour
Is standing beside you
You don't need no make-up
Don't have to pretend
Suddenly, Seymour
Is here to provide you
Sweet Understanding
Seymour's your friend.

Audrey does not sing back to him. She sings, instead,
to God, her eyes brimming with tears.

AUDREY

Nobody ever
Treated me kindly
Daddy left early
Mama was poor.
I'd meet a man and
I'd follow him blindly
He's snap his fingers
Me, I'd say
"Sure"

As a look of quasi-religious redemption spreads across
her masacara-stained face:

AUDREY (cont.)

Suddenly, Seymour
Is standing beside me
He don't give me orders
He don't condescend
(MORE)

(CONTINUED)

AUDREY (CONT.)

Suddenly, Seymour
Is here to provide me
Sweet Understanding
Seymour's my friend.

He moves toward her.

SEYMOUR

Tell me this feelin' lasts 'til forever
Tell me the bad times
Are clean washed away

She moves away from him, up onto a fire escape -- "to think."

AUDREY

Please understand that
It's still strange and frightenin'
For losers like I've been
It's so hard to say...

And she turns, all passionate commitment. Now he's on the ground and she's on a fire escape. It's the balcony scene. They reach for each other through the iron bars.

AUDREY (cont.)

Suddenly, Seymour!

We PULL BACK to see that Crystal, Ronette and Chiffon are lurking on another fire escape, across the alley, prepared to sing backup.

SEYMOUR & GIRLS

Suddenly, Seymour!

AUDREY

He purified me!

SEYMOUR & GIRLS

He purified you!

AUDREY

Suddenly, Seymour!

SEYMOUR & GIRLS

Suddenly, Seymour!

AUDREY

Showed me I can --

With one grand Errol Flynn gesture, Seymour pulls himself up and floats ten feet high, up onto the fire escape beside her.

(CONTINUED)

78 CONTINUED: (4)

78

SEYMOUR

Yes, you can --

AUDREY

Learn how to

ALL

Be more
The girl that's inside me (you)!

SEYMOUR

With Sweet Understanding --

AUDREY

Sweet Understanding --

SEYMOUR

With Sweet Understanding --

AUDREY

Sweet Understanding

ALL

Sweet Understanding!
Seymour's My (Your) Man!

And at the number's close, they're locked in the quintessential love-duet pose: his arms around her from behind, faces close together, eyes glistening, and mouths open to hold the last note as long as the arrangement demands.

79 INT. SHOP - MORNING

79

MUSIC: "Suddenly Seymour" playoff.

Seymour enters the shop. He is on cloud nine. He passes the plant as if in a trance. Audrey Two has practically doubled in bulk. The plant is glowing with green good health and its vines are all over the shop. It's even started to bud. It turns to see Seymour go down to the basement.

80 INT. BASEMENT

80

Seymour jumps on his cot. From under his pillow he takes out a photo of Audrey. He looks at it dreamily and is just about to kiss it when he is startled by...

MUSHNIK

You love her madly, don't you,
Shmuck?

(CONTINUED)

80 CONTINUED:

80

Seymour turns around to see Mushnik standing in the shadows.

SEYMOUR

Mr. Mushnik -- you scared me.

MUSHNIK

I scared him. After what I've seen, I scared him. Hmph. You think I didn't know? I knew. I knew you lay down here on your pathetic cot and dreamed about her. But I didn't know the lengths to which you'd go, the depths to which you'd sink...

SEYMOUR

What depths? What sink? What are you talking about?

MUSIC IN: "Suppertime Intro," a tension-producing "tubular bells"-style vamp.

MUSHNIK

(pointing up to
the shop)

Little red dots all over the
linoleum...

Seymour, who had no idea they were there, loses his breath.

MUSHNIK (cont.)

Little red spots on the concrete
outside!! I'm talking blood,
Krelborn! I'm talking under my
own roof...

Mushnik is now at the tool cabinet. He opens it and grabs the axe...

MUSHNIK (cont.)

... An axe murderer!

MUSIC: A BIG CHORD. Seymour's face falls.

CLOSEUP of Seymour as Audrey Two is heard in ECHO.

AUDREY TWO (V.O.)

(singing in echo)

He's got your number now.

MUSHNIK

I saw everything.

(CONTINUED)

80 CONTINUED: (2)

80

AUDREY TWO (V.O.)
He knows just what you done.

MUSHNIK
Everything you... ugh... done to
her boyfriend.

AUDREY TWO (V.O.)
You got no place to hide.

Seymour clamps his hands over his ears so as not to
hear the Demon Plant. Mushnik thinks Seymour doesn't
want to hear him so he keeps going with more
intensity...

MUSHNIK
I saw you... chopping.

AUDREY TWO (V.O.)
You got nowhere to run.

SEYMOUR
It's true! I chopped him up. But
I didn't kill him!

AUDREY TWO (V.O.)
He knows your life of crime.

Mushnik produces a gun and trains it on Seymour to hold
him back.

MUSHNIK
Tell it to the police!

81 INT. SHOP

81

We now see the plant is singing.

AUDREY TWO
I think it's Suppertime!!

We INTERCUT between the shop, where the plant keeps
singing, and the BASEMENT, where Mushnik is holding the
gun on Seymour.

Mushnik backs Seymour up the stairs as we are aware
that Seymour is struggling to come up with a decent way
out. Must there be more bloodshed?

AUDREY TWO
Come on, come on
National Geographic!
(MORE)

(CONTINUED)

81 CONTINUED:

81

AUDREY TWO (CONT.)

Come on, come on
 Your future with Audrey
 Come on, come on,
 Ain't no time to turn squeamish
 Come on, come on
 I swear on all their spores,
 When he's gone the world will be
 yours!

82 INT. THE SHOP

82

The door from the basement opens. The plant is immobile. Seymour walks into the room as Mushnik, gun in hand, follows.

Crystal, Ronette and Chiffon are lurking in the shadows outside the shop window.

GIRLS

(singing softly,
 seductively)

Come on... come on...
 Come on... come on...

Mushnik walks Seymour to the front door. He stops.
 VAMP CONTINUES UNDER as he speaks.

MUSHNIK

Krelborn, I just want to say it
 kills me to have to do this.

CUT TO the Girls outside in the shadows.

GIRLS

(singing)
 It's supertime.

CUT TO Mushnik.

MUSHNIK

Considering the fact you're
 something of an idiot, and the man
 you hacked to pieces wasn't such a
 paragon himself... you could get
 off in thirty, forty years.

CUT TO the Girls whom we still see outside through the
 window.

GIRLS

(singing)
 Come on... come on...

(CONTINUED)

82 CONTINUED:

82

CUT TO Mushnik.

MUSHNIK

And it would be a shame, all
things considered that your...
life's work shouldn't be here
waiting for you.

CUT TO the Girls who are now inside the shop sitting on
the counter.

GIRLS

(singing)

Come on... come on...

CUT TO Mushnik.

MUSHNIK

So... if you want me to... take
care of this plant of yours... I
assume you fertilize...

CUT TO the Girls who are now standing right next to
Seymour.

GIRLS

(singing)

Come on... come on...

SEYMOUR

She... needs... to be fed, sir.

The PLANT RUSTLES ITS LEAVES in anticipation.

MUSHNIK

Fed?

CUT TO the Girls who, still inside the Shop, are in
front of the display window. A couple of filthy bums
are outside leering through the window just behind the
girls.

GIRLS

(singing with more
insistence now)

Come on... come on...

SEYMOUR

Just... potash... you know... the
usual minerals and all.

MUSHNIK

Of course.

(CONTINUED)

82 CONTINUED: (2)

82

As Seymour speaks he casually backs Mushnik towards the plant.

SEYMOUR

And on Thursdays you give it
water...

CUT TO the Girls who are now grinning behind the plant.

GIRLS

(singing with dark
intensity)

Come on... come on...

CUT TO the Bums who are grinning menacingly through the window.

CUT TO Seymour.

SEYMOUR

... Of course you have to clean
the leaves.

MUSHNIK

Yes...

SEYMOUR

But most importantly, whatever you
do...

MUSHNIK

Yes...

CUT TO the Girls.

GIRLS

(singing... almost
hissing)

Come on... come on...

CUT TO Seymour.

SEYMOUR

... whatever you do... just be
sure...

By now we see the plant has opened its vast, cavernous mouth and is waiting...

CUT TO the Bums outside leering.

CUT TO Mushnik.

MUSHNIK

Yes?... Yes?...

(CONTINUED)

82 CONTINUED: (3)

82

CUT TO the Girls. They don't sing. They are grinning, looking, concentrating intently...

MUSHNIK (cont.)

Yes?... Yes??

All of a sudden Mushnik falls back and inside the open maw of the plant.

GIRLS

(singing brightly)

... It's supertime!

Seymour turns his back. He can't watch what he knows will come next.

With the force of a hungry shark, the jaws slam shut on Mushnik. CRUNCHING SOUNDS, punctuated by MUSICAL CHORDS, mingle with the old man's SCREAMS.

MUSHNIK

Krelborn!

CRUNCH; CHORD.

MUSHNIK (cont.)

No!

CRUNCH; CHORD.

MUSHNIK (cont.)

Aaaaaaagggggghhhhh!

The girls are now outside the shop and they softly retreat back into the shadows. The two bums cackle loudly at what they've seen and run away.

MUSIC makes a direct segue from "Eating of Mushnik" underscore to the cello-flavored "Meek Shall Inherit" vamp.

VOICE (O.S.)

Seymour Krelborn...

Startled, Seymour turns to see a slick, grinning TALENT AGENT who has entered the shop.

AGENT

It's so nice to meet you
I'm from William Morris.
The pleasure is yours.
You don't answer calls
So I came down in person
We're dying to book you on lecturing
tours.

(CONTINUED)

82 CONTINUED: (4)

82

He extends a contract to Seymour who just stands there in CLOSEUP -- thrown.

WOMAN'S VOICE (O.S.)

Yes, darling, we're sending
photographers Thursday.

CAMERA PULLS BACK from Seymour and we see that we are in...

83 INT. RUSSIAN TEA ROOM-STYLE RESTAURANT

83

Seymour sits in a booth with an aging but glamorous BLONDE LADY from LIFE MAGAZINE and her creepy, leering male ASSISTANT. They are finishing a very lavish lunch. Seymour has caviar stains on his collar.

BLONDE LADY

So get the plant ready and wear a
clean shirt. Just sign this
release.

She produces a contract.

CREEPY LEERING ASSISTANT

Need a pen?

BLONDE LADY

Aren't you thrilled? It's the
cover of Life Magazine!

As if to bribe him, the Assistant pushes an enormous serving of something rich, cream-covered, and cherry-topped in front of Seymour.

CREEPY LEERING ASSISTANT

Dessert?

We are CLOSE to Seymour's dazed expression.

VOICE (O.S.)

I'm telling you son, it's a cinch
to get ratings.

And CAMERA PULLS BACK to reveal that we are now in...

84 INT. A TELEVISION STUDIO CONTROL ROOM

84

Banks of television monitors are in the background. The same image is on each monitor: A smiling photo of Seymour with Audrey Two in front of a logo.

(CONTINUED)

84 CONTINUED:

84

The words on the logo read... "Seymour Krelborn's Gardening Tips." A TV EXECUTIVE, WRITER and FLUNKY are sitting with Seymour.

TV EXECUTIVE

The title is Marvin's.

WRITER

The concept is mine.

The Flunky produces a contract and pen and urges them on Seymour.

FLUNKY

The first weekly gardening show on our network!

TV EXECUTIVE

And you're gonna host it, you lucky kid.

EXECUTIVE, WRITER and FLUNKY

Sign!

CUT TO:

85 INT. TYPING POOL - DAY

85

We are CLOSE IN on two tall impressive looking mahogany doors. The doors swing open. CAMERA PULLS BACK as we see two men, one holding a contract, the other smoking a cigar and with his arm around Seymour. They walk PAST CAMERA and we hold on Crystal, Ronette, and Chiffon in the foreground. They are each sitting at a desk in front of typewriters. In the background are about ten women also at desks with typewriters. They type and bounce in time to the music as the girls sing.

GIRLS

They say the meek Shall Inherit
You know the Book doesn't lie
It's not a question of merit
It's not demand and supply

CUT TO:

86 INT. LIMOUSINE - NIGHT

86

CLOSEUP of a chauffeur driving the car. He is bopping to the music and smiling broadly INTO CAMERA as we hear the girls SINGING IN VOICE OVER.

(CONTINUED)

86 CONTINUED:

86

GIRLS (V.O.)

They say the meek gonna get it
And you a meek little guy

CAMERA PUSHES PAST him toward the back of the limo. We see that it is an exaggerated "stretch" limo... about fifty feet long. Over this the GIRLS SING...

GIRLS (V.O.) (cont.)

You know the meek are gonna get what's
comin' to 'em
By and by...

CAMERA PUSHES FORWARD to see Seymour sitting in the back seat flanked by two men urging him to sign a contract. A buxom woman sits on Seymour's lap offering him champagne. Seymour looks very confused. As CAMERA CLOSES IN on the group, one of them lets money fall onto Seymour's lap as we...

DISSOLVE TO:

87 LIMBO

87

... Money falling in SLOW MOTION in front of Seymour's face as Seymour's unconscious sings in V.O.

SEYMOUR (V.O.)

My future's starting
I've got to let it
Stick with that plant, and gee,
My bank account will thrive

The green, slow falling money has turned into green, thick, undulating plant vines. Seymour now struggles to disentangle himself from them.

SEYMOUR (V.O.) (cont.)

What am I saying
No way, forget it
It's much too dangerous to keep that
plant alive.

He finally frees himself and runs as we...

CUT TO:

88 LIMBO

88

A long, seemingly endless tunnel.

(CONTINUED)

88 CONTINUED:

88

Through its walls poke dozens upon dozens of hands and vines holding pens and contracts and money and liquor bottles and car keys and bras and panties... all beckoning Seymour as he races past them trying to escape.

SEYMOUR (V.O.)

I take these offers
That means more killing
Who knew success would come with messy,
nasty strings.

CUT TO:

89 LIMBO

89

A dirt floor. An hour glass sits on a short ionic column. The sand in the top of the hour glass is green, but as it falls and collects on the bottom it becomes red. Tormented and panicky, Seymour races in FROM CAMERA and runs into the distance. He is nude, except for his glasses and his cap.

SEYMOUR (V.O.)

I sign these contracts,
That means I'm willing
To keep on doing bloody, awful, evil
things

CUT TO:

90 LIMBO

90

All is dark. We follow Seymour who is perspiring heavily and running with all he's got. Suddenly he stops because in front of him is a very large hand-tinted photo portrait of a jaunty, smiling Mushnik. Blood oozes down from the top of the photo.

SEYMOUR (V.O.)

No! No!
There's only so far you can bend!

Seymour whips around TO CAMERA and we see that he is now a plant. He is green, with plant markings. Vines are where his arms should be. Of course he still wears his glasses and cap as we PULL BACK and see that he is buried ass-high in a terra-cotta pot.

SEYMOUR (V.O.) (cont.)

No! No!
This nightmare must come to an end!

91 INT. BASEMENT - EXTREME CLOSEUP - NIGHT

91

of Seymour's face as he violently sits up from his cot... perspiration dripping from him.

SEYMOUR

No! No!

CUT TO:

Seymour, in his pajamas, at the tool chest. He grabs the axe.

SEYMOUR (cont.)

You've got no alternative, Seymour
old boy.

CUT TO:

Seymour now at the stairs leading to the shop. Half crazed, he climbs them as he sings...

SEYMOUR (cont.)

Though it means you'll be broke again
And unemployed,
It's the only solution
It can't be avoided --
The vegetable must be destroyed.

He has reached the top of the stairs. He flings open the door. As it swings open he sees Audrey's smock hanging from it. Seymour's expression softens. Forlorn and heartsick he turns away and with a tear in his eye sings...

SEYMOUR (cont.)

But then...
There's Audrey.
Lovely Audrey...

DISSOLVE TO:

92 LIMBO

92

A promontory on top of which Audrey stands. She looks like a goddess. She wears a flowing dress and wrapped around her neck is a very, very long diaphanous scarf that extends behind her about fifty feet blown by a strong wind.

SEYMOUR (V.O.)

If life were tawdry and impoverished
as before
She might not like me
She might not want me

(CONTINUED)

CAMERA HAS PULLED BACK to a WIDE SHOT. We see Seymour standing off at a distance and looking up at her with his arms outstretched. He is Gene Kelly, and she, Cyd Charisse. She runs down and towards him through the dense dry ice smoke lapping at her feet.

SEYMOUR (V.O.) (cont.)

Without my plant...

On the word "plant," Audrey runs past Seymour's waiting arms and falls into the waiting vines of Audrey Two who has been just O.S.

SEYMOUR (V.O.) (cont.)

She might not love me
Any more

CUT TO A CLOSEUP of Seymour. He looks up at someone in soft, sad resignation. CAMERA BEGINS TO PULL BACK AND UP.

GIRLS (V.O.)

They say the meek shall inherit.

CAMERA PULLS BACK AND HIGH making Seymour look very small. He now stands on a very large contract which covers the entire floor.

A hand extends, from CAMERA, toward Seymour. The hand holds a contract.

SEYMOUR

Where do I sign?

GIRLS (V.O.)

You know the book doesn't lie.

The hand, and arm, have extended about fifteen feet from CAMERA to Seymour. The arm is the Agent's, whose face appears in the extreme foreground.

AGENT

Right on the line.

GIRLS (V.O.)

It's not a question of merit.

CUT TO A MEDIUM SHOT of Seymour. He turns around as, behind him, the Blonde Lady floats in horizontally like Chagall's lovers. She, too, holds a contract.

BLONDE LADY

Your pen or mine?

(CONTINUED)

92 CONTINUED: (2)

92

GIRLS (V.O.)

It's not demand or supply.

Seymour turns around completely now as a MAN rises from below like a phantom, right in front of Seymour. He holds a pen and contract.

MAN 1

Paragraph nine.

Seymour signs the contracts.

GIRLS (V.O.)

You'll make a fortune, we swear it.

The TV Executive pops up from behind Seymour and grabs the signed contract.

TV EXECUTIVE

This copy's mine.

GIRLS (V.O.)

If on this fact you rely

ALL

Bye bye. So long!

93 LIMBO

93

EXTREME CLOSEUP of a flashbulb popping.

CLOSEUP of Seymour. He is being besieged by autograph hounds. More flashbulbs pop. Each flash is like a rifle shot to Seymour. He tries to escape, but the crowd hems him in. It is nightmarish.

GIRLS (V.O.)

You know the meek are gonna get what's comin' to 'em

You know the meek are gonna get what's comin' to 'em

You know the meek are gonna get what's comin' to 'em.

We see that Seymour and the crowd are actually in front of the shop.

94 EXT. SHOP - LATE AFTERNOON

94

Seymour tries to push through the throng.

(CONTINUED)

GIRLS

(they are in the crowd now)

Bye...

And...

Bye...

SEYMOUR

Please! Please! Let me through.

SECURITY MAN

Hey, get back. They're filming.

Security Man pushes him back, knocking Seymour into a surly WINO.

WINO

Hey, watch where you're goin'.

A scuffle ensues in which Seymour is punched and man-handled by Winos and Security.

A CAMERA CREW and TV CHORUS are in the midst of filming a spot for "Del Monte Presents Audrey Two in a Salute to Vegetables."

Audrey stands to one side watching delightedly.

SINGERS and DANCERS are doing something silly and Dallas Cowboy Cheerleaderish in front of the Plant. It's bigger than ever and has been decorated with red, white and blue bunting.

SINGERS & DANCERS

Who's the best, the beautiful green one?

Who?

Audrey Two!!

Who's a star if ever I've seen one?

Who?

Audrey Two!!

Look at them! Those leaves!

That stem!

She puts the rest to root!

Yes, who makes photosynthesis seem cute?

Our Au-drey!

Au... Au... Aud... !

Suddenly, right as the Singers and Dancers start to go into a dance break, the Plant collapses.

(CONTINUED)

95 CONTINUED:

95

The vines wilt, the leaves sag, and the pod sinks to the floor. Gasps. A moment of chaos.

DIRECTOR

Cut! What the hell's goin' on?
What happened to the goddamn
greenery?

The Director sees Seymour stumble in the front door. He doesn't seem to notice that Seymour is bruised and disheveled from the fight outside.

SEYMOUR

(distraught)

It just... needs to be fed.

DIRECTOR

So feed it!

SEYMOUR

(becoming more
agitated)

I can't, not now!

DIRECTOR

Then I'll feed it. Where do you
keep the plant food?

SEYMOUR

(exploding)

It doesn't eat plant food and I
can't feed it now! Just leave me
alone, will ya? All of you! Why
won't you all leave me a... !

AUDREY

Seymour!

(she slaps him
daintily)

You're hysterical. They're only
trying to help.

SEYMOUR

(coming to his
senses a bit)

I know... I know... I'm sorry...

Seymour runs to the back door. Audrey follows him.

DIRECTOR

Okay... Okay, guys, pack it up.

96 EXT. THE COURTYARD

96

The sun is just beginning to set. Audrey discovers Seymour sitting on a trash heap, face in hands. She moves to him.

SEYMOUR

(softly, to himself)

What am I gonna do? What am I
gonna do?

AUDREY

It's wilted before and you've
always brought it back to life,
somehow.

(beat)

Seymour, I think running this
place all by yourself is too much
for you. When did Mr. Mushnik say
he'd be back?

SEYMOUR

Huh?

AUDREY

You know, in that note you told me
he left you. The one that said he
was goin' out to his sister's
house in...

SEYMOUR

Czechoslovakia. He could be gone
a very long time.

(beat)

Audrey -- could I ask you
something?

AUDREY

Anything.

SEYMOUR

Just suppose there'd never been an
Audrey Two and I was just a
nothing again, a nobody...

(he pauses,
afraid to ask)

Would you still like me?

AUDREY

I'd still love you, Seymour.

He looks at her for a moment, then pulls her to him.

MUSIC: "SUDDENLY, SEYMOUR" plays under dialogue.
quietly and gently.

(CONTINUED)

SEYMOUR

Then marry me, Audrey. I'll take you to that little development you've always dreamed about and once we're there it'll be happy ever after, I promise. Nice little house... nice little car... and no plants. No plants at all... We'll go to Alaska!

AUDREY

They say it's pretty there.

SEYMOUR

Then will you? Will you marry me?

AUDREY

(a beat then shyly)

Sure.

SEYMOUR

You will?

AUDREY

Sure!

SEYMOUR

Tonight?

AUDREY

(tickled)

Aw, sure!

SEYMOUR

I'll pick you up in an hour and we'll go to City Hall!

(singing)

Suddenly, Seymour
Is standing beside you...

AUDREY

(singing)

Suddenly, Seymour
Showed me I can...

(suddenly, spoken)

Seymour, we better stop singing.
I've gotta get ready!

As MUSIC SWELLS, Audrey, the happiest girl in the world, flies out of the courtyard, turning back only once to blow Seymour a kiss. He watches her go, then closes his eyes, wishing with all his might that everything will turn out.

96A INT. THE SHOP

96A

It's deserted now. Outside, the sun sinks lower. The plant is still wilted and lifeless.

Seymour stands looking at it in silence for a moment, then very quietly tries to sneak past it. But just as he gets to the door, a spooky, hoarse whisper stops him dead in his tracks.

AUDREY TWO

Feed me!

SEYMOUR

Under no circumstances.

AUDREY TWO

Feed me!

SEYMOUR

I will not so stop asking.

AUDREY TWO

Feed me!

SEYMOUR

No. No more. I can't take living with the guilt.

AUDREY TWO

Tough titty.

SEYMOUR

Watch your language.

AUDREY TWO

Awwh. Cut the crap and bring on the meat!

SEYMOUR

Okay... okay... I'll bring you meat. I'll run down to the corner and I'll pick you up some ground round, how 'bout that?

AUDREY TWO

Don't do me no favors.

SEYMOUR

Look, it's my last offer. Yes or no?

AUDREY TWO

(beat)

You sure do drive a hard bargain.

SEYMOUR

Done. Fine. Great. And don't think you're getting dessert.

97 EXT. SKID ROW - EVENING

97

As the sun slips further down, Winos gather and light fires.

Seymour walks down the street and disappears.

98 INT. THE SHOP - EVENING

98

Audrey Two emits a quiet, satisfied laugh. It waits a beat and then slithers one of its vines toward the shop's counter.

The vine crawls up the side of the counter. When it reaches the top the vine goes to the cash register. It pushes down a key and, with its customary RING, the cash register drawer opens. The vine pokes through the drawer and takes out a nickel. It then slinks back down to the floor, goes to the wall, and crawls up to the pay telephone.

Another vine lifts up the receiver as the nickel is deposited. The receiver is brought up to the pod where, if the pod had an ear, its ear would be. The vine dials a number and then taps the side of the phone patiently as the Plant hums waiting for the phone to be answered. We hear the RINGS FILTERED through the receiver.

99 INT. AUDREY'S BEDROOM

99

Her PHONE IS RINGING. Guess who?

Audrey sits at her dressing table. Some cheap luggage and a vanity case are on the bed. She is wearing a white dress and is brushing her hair. She hasn't teased it yet so it falls naturally and softly to her shoulders. It gives her the appearance of a heroine in a Gothic romance. She picks up the receiver.

AUDREY

Hello.

Audrey Two is heard FILTERED through the receiver. The Plant breathes heavily and obscenely, then...

AUDREY TWO

(sung)

Hey, little lady, hello!

AUDREY

Who... who is this?

(CONTINUED)

99 CONTINUED:

99

AUDREY TWO

(sung)

You're lookin' cute as can be!

AUDREY

(smiling... she thinks
it's a joke)

Is this someone I know?

AUDREY TWO

(sung)

You're lookin' mighty sweet.

AUDREY

(smiling affectionately --
she's sure she knows
who it is now)

Seymour.

AUDREY TWO

(sung)

No, it ain't Seymour, it's me!

Audrey happens to turn around and look through her
window.

100 EXT. THE SHOP - AUDREY'S POV

100

It is the last blaze of sunset. Across the street,
through the shop's window, she sees the Plant...
totally alive now. Its vines writhing like a Medusa,
its leaves flapping like great palmetto fans, its pod
grown to mammoth proportions. It emits an unearthly
green glow that spills from the shop onto the street.

AUDREY (V.O.)

Oh my God!

101 INT. AUDREY'S APARTMENT

101

Audrey is not there. All we see is the receiver dangle
toward the floor. We hear an O.S. DOOR SLAM and
the SOUND OF FEET RUNNING.

102 INT. THE SHOP

102

The vine replaces the receiver as another vine pulls
down the little coin return slow. No nickel. It BANGS
on the side of the phone. Still no luck. What the
hell.

(CONTINUED)

102 CONTINUED:

102

Audrey has just opened the front door and she stands and stares in amazement.

AUDREY
(under her breath)
I don't believe it.

AUDREY TWO
Believe it, baby.

AUDREY
Am I dreaming this?

AUDREY TWO
No, and you ain't in Kansas,
neither.
(beat)
I need me some water in the worst
way. Look at my branch, I'm
drying up.
(sung)
Come on and give me a drink.

AUDREY
(spoken)
I don't know if I should.

AUDREY TWO
(sung)
Hey, little lady, be nice.

AUDREY
(spoken)
Do you talk to Seymour like this?

AUDREY TWO
(spoken)
Sure do!
(sung)
I'll drink it straight!
Don't need no glass and no ice!
Don't need no twist of lime!

AUDREY
(spoken)
All right... I'll get the can.

She moves into the shop, cowering along the wall, just into range of the large tendrils' grasp.

In a flash, it wraps around her like a boa constrictor.

AUDREY TWO (cont.)
(spoken)
And now it's Suppertime!

(CONTINUED)

102 CONTINUED: (2)

102

Audrey screams and struggles. The tendril starts pulling her toward the gaping pod.

Audrey fights for all she's worth, but the vines ensnare and attack her from all sides. She's being pulled inexorably toward the pod.

AUDREY TWO (cont.)
Relax, doll and it'll be easier.
Come join your dentist friend and
Mushnik...

Audrey screams.

AUDREY TWO (cont.)
They're right inside!

And with one great heave, the vines pull her into the pod itself. The jaws clamp down. She screams again.

The shop door flies open. Seymour rushes in and begins prying at the pod with all his might.

SEYMOUR
Get off of her! Get off of her!

He finally succeeds in getting the pod open just enough to pull her out. She is alive, but just barely. Her dress is tastefully stained with just a bit of red.

He drags her out of the shop, kicking the fighting vines and branches out of his way as he goes, until he gets her beyond their reach and through the door.

103 EXT. SKID ROW

103

It is night now. The golden glow of a street lamp floods lyrically down on them, as Seymour lowers the dying Audrey to the moonlight pavement, and cradles her in his arms.

MUSIC COMES IN SOFTLY UNDER.

SEYMOUR
Don't die, Audrey. Please, please
don't die.

AUDREY
(innocently, weakly)
You know, the plant just said the
strangest thing just now... It
said that Orin and Mr. Mushnik
were already inside.

(CONTINUED)

SEYMOUR

(the ultimate
confession)

It's true. I did it. I fed them
to it.

AUDREY

(sweetly)

And that's what made it so big and
strong and you so famous?

SEYMOUR

(he hates himself)

I've done terrible things, but not
to you, never to you.

AUDREY

But...

(an idea dawns)

I want you to, Seymour.

SEYMOUR

What?

AUDREY

(tenderly)

When I die, which should be very
shortly, give me to the plant so
it can live to bring you all the
wonderful things you deserve.

SEYMOUR

You don't know what you're saying --

Audrey is transfigured, she's Joan of Arc, Little Eva,
Melanie Wilkes -- going out in a blaze of angelic self-
lessness.

AUDREY

But I do. It's the one gift I can
give you. And if I'm in the
plant, then I'm part of the plant.
So, in a way... we'll always be...
together.

(sung quietly, with
her dying breaths)

You'll wash my tender leaves
You'll smell my sweet perfume
You'll water me and care for me
You'll see me bud and bloom.
I'm feeling strangely happy now,
Contented and serene.
Oh, don't you see...

(MORE)

(CONTINUED)

103 CONTINUED: (2)

103

AUDREY (CONT.)

Finally I'll be...

Somewhere that's...

(she reaches toward
the vision)

Green!

And she collapses. There, in the moonlight, under a street lamp, she dies in his arms.

MUSIC: "The Death of Audrey," a chorale with angelic voices and string orchestra, underscores as Seymour lifts his love from the ground.

Behind him, through the shop window, we can see the pod open ceremoniously.

ANGLE -- Seymour holding Audrey, pod in b.g.

The pod emits beams of light now, plunging Seymour and his dead love into dramatic silhouette. He carries her slowly toward the source of light.

104 INT. THE SHOP

104

The mood is one of Wagnerian splendor. It's Gotterdammerung, as Seymour ritualistically fulfills Audrey's dying wish and places her gently, tenderly, into the light-filled pod.

He kneels, tears streaming down his cheeks, to see the act to completion.

Audrey slowly begins to slip further and further away from us, into the light beaming from the plant's "throat."

At last, she's gone.

Seymour rises, destroyed, and runs from the shop -- out onto the street.

105 EXT. SKID ROW

105

Seymour finds the first fire escape he can and climbs it.

106 EXT. ROOFTOP

106

MUSIC: the last notes of the "Death of Audrey" chorale trail off, giving way to TRAFFIC SOUNDS, as Seymour reaches the top of the building, stumbles to the edge, and looks down.

ANGLE - THE STREET - SEYMOUR'S POV.

It spins below him, of course.

EXT. ROOFTOP.

Seymour takes a deep breath and prepares to jump...
When he hears a VOICE that stops him.

VOICE (O.C.)

Mr. Krelborn...Mr. Krelborn...

Seymour turns to see --

PATRICK MARTIN, a midwestern businessman in a green suit.
We will never know how he got there.

MARTIN

Patrick Martin. I'm in Licensing and
Marketing. I wanna show you something.

Seymour turns away and prepares once more to jump.

SEYMOUR

I'm not interested.

MARTIN

Aah, but you will be. Look...

As MARTIN speaks he carefully takes something out of his
briefcase.

MARTIN

...I took the liberty of taking a cutting
from that amazing plant of yours and see
what it grew in just a couple of days...

MARTIN has taken out a tiny AUDREY TWO...about a few
inches tall but looking exactly like the real AUDREY TWO.
It sits in a delightful, well designed container on which
are written the words: "Audrey Two".

Seymour, surprised and uncomprehending, just stares at it.

MARTIN

The design boys made the little pot.
Cute, huh? Get the idea? My firm is
willing to pay you a reasonable amount
to take leaf cuttings...develop little
Audrey Two's...and sell them to florist
shops -- supermarkets across the nation.
Why pretty soon every household in
America could have one.

These last words echo in Seymour's confused and frazzled mind.

ECHO

Have one...have one...have one...have one...

Seymour shakes his head to banish the echo. Something begins to dawn on him.

MARTIN

Imagine it boy. We'll make a fortune!
Audrey Twos everywhere!

ECHO

Everywhere...everywhere...everywhere...
everywhere....

MARTIN

This thing could be bigger than Hula Hoops!

ECHO

Hula hoops...Hula hoops...Hula hoops...

MARTIN

Whattya say Mr. Krelborn?

Martin is giving his best salesman's smile, his eyes fixed on Seymour, waiting for an answer. Seymour looks at the tiny plant as, unseen by Martin, it subtly turns and opens its tiny mouth at Seymour in an almost malicious, silent smile.

Seymour is suddenly possessed of complete understanding. His face becomes a mask of rage and resolve. Without another word he races down the fire escape.

MARTIN

(Shouting)

Mr. Krelborn! Mr. Krelborn! Hey!
We don't have to deal with you, you know!
A goddamned vegetable's public domain!
You ask our lawyers!

INT. THE SHOP.

Seymour bursts through the door and faces the plant, which is even bigger, stronger, and healthier now. It dwarfs him completely.

SEYMOUR

Every household in America!
That's what you had in mind all along,
isn't it?

AUDREY TWO

(Its voice now an
unearthly rumble)
No shit, Sherlock.

110 CONTINUED:

110

SEYMOUR

We're not talking about one hungry
plant here! We're talking
about... World conquest!

AUDREY TWO

You got it!

SEYMOUR

You ate the only thing I ever
loved!!

The plant, laughing, draws itself up to its full height
and begins to sing from old-fashioned Rock and Roll.

AUDREY TWO

I used to hear the people talk about
That old King Kong.
They used to say he was the meanest,
But them folks was wrong.
He climbed the Empire State.
(the building ain't that big)
Shoot, I could climb in half the time,
But climbin' ain't my gig.
I'm just bad!
I'm real bad!
I'm bad!

Seymour is at the counter. He opens the drawer and
takes out the gun and loads it with bullets.

AUDREY TWO (cont.)

You know Godzilla was a monster,
He was mighty mean.
Now, even I had to respect him,
"Cause the boy was green.
But when he said to me
"Hey, Audrey, you ain't all that
tough,"
I had to show that leapin' lizard
I was tough enough!

Seymour aims and FIRES at the plant.

AUDREY TWO (cont.)

He said "Gad!"

He FIRES AGAIN.

AUDREY TWO (cont.)

"Don't get mad!"

And AGAIN.

(CONTINUED)

AUDREY TWO (cont.)

"Boy you're bad!"

The bullets just bounce off. Seymour runs down to the basement.

AUDREY TWO (cont.)

That's right, I'm bad!

BACKUP VOICES (V.O.)

Bad!

AUDREY TWO

Bad!

BACKUP VOICES (V.O.)

Bad!

AUDREY TWO

So I ain't worried 'bout your biggest
guns
I'm just too bad!

Seymour returns from the basement with the axe. He tries chopping the vines. Every time he swings, the vine moves and he misses... and he smashes a piece of the shop.

BACKUP (V.O.)

Bad!

AUDREY TWO

Bad!

BACKUP (V.O.)

Bad!

AUDREY TWO

I'm ten feet tall and weight at least
two tons!
I'm extra bad!

Audrey Two's littler pods sing backup as the big one sings lead.

LITTLE PODS

Bad!

AUDREY TWO

Bad!

LITTLE PODS

Bad!

(CONTINUED)

110 CONTINUED: (3)

110

Seymour tries to get the little pods with the axe but they're too fast for him as he smashes the wall, the floor, the counter.

AUDREY TWO

Go on and bitch and whine and wail and
curse
Too bad! I'm bad!

LITTLE PODS

Bad!

AUDREY TWO

Bad!

LITTLE PODS

Bad!

Seymour's had it. He just throws the axe at Audrey Two. The plant catches it and flips it from vine to vine. It gives Seymour a little juggling show.

AUDREY TWO

And if you mess with me,
I'll just get worse!

The plant heaves the axe at Seymour. Seymour side-steps it in the nick of time and it goes crashing through a window. Seymour's really angry. During the following lyrics he throws a chair at the plant. It catches the chair. He throws a small table at the plant. It catches the table. He throws a shovel. It catches the shovel.

AUDREY TWO (cont.)

One day I met the Bride of
Frankenstein,
(So much for her)
Just one encounter and she called me,
"Mr. Audrey, sir."

CLOSEUP of Seymour grabbing the cash register to throw at the plant... but it's too heavy for him. But damn it!... he's not giving up and... yes he's lifting it! But no. CAMERA PULLS BACK and we see a vine wrapped around it. It's the plant who's lifting it up and out of Seymour's arms.

AUDREY TWO (cont.)

So it's a cinch no puny baldy of a
botanist
Is gonna be a half a match for me when
I get pissed.
You got it, Dad?

(CONTINUED)

110 CONTINUED: (4)

110

The plant is now holding and waving the chair, the shovel, and the table... and the cash register. We see it take a mighty wind up, like it's 3 and 2, bottom of the ninth...

CLOSEUP of Seymour. His mouth is open and his eyes are bulging with fear. He ducks. The items sail through the air and smash through Mushnik's large display window. Seymour gazes at the broken shards and realizes that instead of him trying to kill the plant, Sweet Jesus!... the plant is now trying to kill him!

AUDREY TWO (cont.)

You been had!
Oh I'm bad!

Seymour tries to get away, but each time he tries, a vine hurtles past him and tears a hole in the wall, sending off sparks from severed electrical lines, and spewing water into the room from busted pipes.

Seymour goes to the left, a vine shoots out to the left and smashes through the wall. Seymour goes to the right, a vine careens to the right smashing through the wall. Each vine is its own Bruce Lee. No fuckin' around. The plant is serious!

AUDREY TWO (cont.)

So come and get me, kid, I dare you.
Try and make your kill.
I'll make you sorry you was messin'
with my chlorophyll!

The plant rips the radiator out of the wall sending a cloud of steam spewing into the room. It pulls the radiator apart like it was a toy accordion.

AUDREY TWO (cont.)

I hope you're gettin' close to ready
now to end this fuss
These foolish efforts to undo me is so
te-di-ous.

Getting a bit bored with it all, the plant flings its vines to the ceiling and holds on to the rafters. It raises its pot about five feet from the floor and bounces and swings as it sings...

AUDREY TWO (cont.)

See, all your methods are so corny,
And so childish,
And so undergrad.
They just an exercise in stupid!

(CONTINUED)

AUDREY TWO (Cont.)

(Singing)

Why not face it Seymour

I am

Baa-aa-aad!

Audrey Two goes for the big finish: with a gargantuan yank of the rafters it creates an avalanche of brick, wood, and plaster that rages down over the Plant and Seymour.

Before the dust has even settled we hear the Plant laughing triumphantly. The shop looks like it has just survived the blitzkrieg. The walls are partially demolished, chunks of ceiling have caved in. On the other side of what used to be the shop, Seymour, filthy, wounded, and exhausted, emerges from under a pile of rubble. Dazed, but sensing he is still in danger, he quickly scrambles, rolls, falls, and crawls away from the shop and into the street out of reach of the mocking Plant.

Breathing heavily and seemingly half-mad he takes the heroic stature of a mad prophet or of Kevin McCarthy in Invasion of the Body Snatchers as he shouts...

SEYMOUR

I'll warn 'em! I'll warn 'em! I'll tell
'em you're coming! The human race won't take
this lying down! And wherever your kind grows...
whatever you try... WE'LL BE WAITING FOR YOU!

Seymour turns and runs pushing his way through a few bums that have been watching.

SEYMOUR

(Shouting to the rooftops)

They're coming! They're coming! Don't feed
'em! Don't feed the plants! Don't feed the
plants!

As Seymour exits screaming, we hear the rumbling, demonic laughter of the Plant in the distance. The bums too begin cackling until we are left with the almost deserted streets echoing with dark, ominous laughter.

LIMBO. AMERICAN FLAG,

MUSIC: A tense rhythm begins which grows into grand magisterial music--the intro to "Subsequent to the Events".

A huge American flag fills the frame. It is heavily back-lit making it seem luminescent. It dwarfs Crystal, Ronette, and Chiffon who are posed in silhouette in front of the flag. The girls ceremoniously begin walking to camera and as they get closer and closer Crystal sings with Gospel fervor...

CRYSTAL

Subsequent to the events
You have just witnessed
Similar events in cities
Across America...

Events which bore a striking
Resemblance
To the ones you have just seen
Began occurring!

Cut to:

INT. GARDEN SHOP. DAY.

An ECU of the words "Audrey Two's" fills the screen. Camera pulls back to see that these words are part of a sign: "Yes! We have Audrey Two's on sale here!" Camera trucks by a very long line of beaming customers waiting at the check-out counter each holding one or more tiny Audrey Two's. (Exactly the same tiny Audrey Two's that Patrick Martin had on the rooftop). In the background customers are besieging a clerk for more of those new, delightful Audrey Two's in their cleverly designed little containers.

GIRLS (V.O.)
(Singing)

Subsequent to the events
You have just witnessed
Unsuspecting jerks
From Maine to California
Made the acquaintance of
A new breed of flytrap
And got sweet-talked
Into feeding it
Blood!

Dissolve to:

INT. SEARS BASEMENT. DAY.

Close-ups of dozens of hands grasping for the tiny Audrey Two's. A screaming, pushing throng of people are mashed up against a counter behind which are hundreds of Audrey Two's. People are shoving, screaming, waving money as the sales people do their best to help. The frenzy is like that of Cabbage Patch Dolls, Pet Rocks, and Hula Hoops all rolled into one. Suddenly we see someone pushing his way through the crowd...It is Seymour. He is unshaven, dirty, with blood-shot eyes...as if he hadn't slept for weeks. He jumps on the counter-top kicking off the Audrey Two's and screaming.

GIRLS (V.O. Cont.)
(Singing)

Thus the plants
Worked their terrible will
Finding jerks
Who would feed
Them their fill
And the plants
Proceeded to grow...
And grow.

INT. HOUSE. NIGHT.

Bedroom of a suburban home. A middle-aged couple are lying in bed. All we see are their feet in the foreground. Between the feet we see the T.V. on which The Tonight Show starring Jack Paar (or a very young Johnny Carson). A news bulletin comes on. A newscaster appears and in back of him flashes the word "Cleveland". Then we see a live, on the spot reporter in front of a Cleveland building being destroyed by a 15 foot Audrey Two. People are screaming and running away. The destruction continues as the reporter is dragged off by a tentacle. Then... (in the bedroom still) after the lyrics, "And where you live..." a thick vine comes smashing down on the T.V. itself exploding it into smithereens. Two or three other vines smash through the wall as even more vines lash out and wrap around the legs of the people in bed and drag them away screaming as plaster falls around them.

EXT. LOS ANGELES. NIGHT.

The large, famous Hollywood sign in the hills. The searchlight of a hovering helicopter is aimed at a huge Audrey Two as it destroys the sign.. throwing the letters into the air... leaving the sign to just read: "Ho--woo" while police fire guns and flares at the marauding plant.

EXT. NEW YORK. NIGHT.

Medium shot of the face of the Statue of Liberty as we see green tentacles oozing from the inside of her crown and covering her eyes like Medusa's snakes. Another Audrey Two is at the end of her arm enveloping the torch with it's tentacles. On the ground are police search lights and the National Guard firing up at the plants.

GIRLS (V.O. Cont.)
(Singing)

And began

What they came here

To do

Which was essentially to..

Eat Cleveland!

And Des Moines!

And Peoria!

And New York!

AND WHERE YOU LIVE!

CHORUS (V.O.)
(Singing)

They may offer you fortune and fame.
Love and money and instant acclaim
But whatever they offer you...
Don't feed the plants!

They may offer you
Lots of cheap thrills
Fancy condos
In Beverly Hills
But whatever they offer you
Don't feed the plants!

Look out!
Here comes Audrey Two!
Look out!

AUDREY TWO
Here I come for you!

CHORUS (V.O.)
Here I come for
Here I come for
Here I come for
you!!!!

EXT. NEW JERSEY. NIGHT.

In the background Manhattan is on fire. In the foreground two or three more Audrey Two's are attacking.. a mind boggling mass of leaves, vines, tendrils, and roots...they are lumbering towards the foreground. Suddenly, from the distance, a torn, haggard figure comes running to camera. Crâzed and totally hysterical he runs up into an extreme close-up...his face filling the screen as he screams..

.. SEYMOUR ..
They're Here!! They're here!!
Run!! THEY'RE HERE!!!!

He turns and runs to mid-background screaming, trying to help the others fight the plant as we see cars overturned, broken fire hydrants spewing water, downed electrical lines crackling with sparks, police and National Guard soldiers firing away, fires burning out of control in the distance. It is the end of civilization as we know it. Men, women and children.. including Seymour...run screaming up to and past camera as the Audrey Two is almost upon them and us..advancing menacingly, wide cavernous maw it seems to swallow the camera as it completely blacks out the screen. We are left with the horrible sounds of cataclysmic destruction.

FADE UP: "THE END"--FOLLOWED BY--"?!?!?"

MUSIC.

CREDITS ROLL.

(After last credit...in black...as people are leaving the theatre...a very large, low rumbling laugh..)

AUDREY TWO (V.O. in black)
Hahahahahahahahaha!!!!!!

CHORUS (V.O. Cont.)
(Singing)

Hold your hat

And hang onto your soul!

Something's comin'

To eat the world whole!

If we fight it

We've still got a chance!

But whatever they offer you!

Though they're sloppin' the trough
for you!

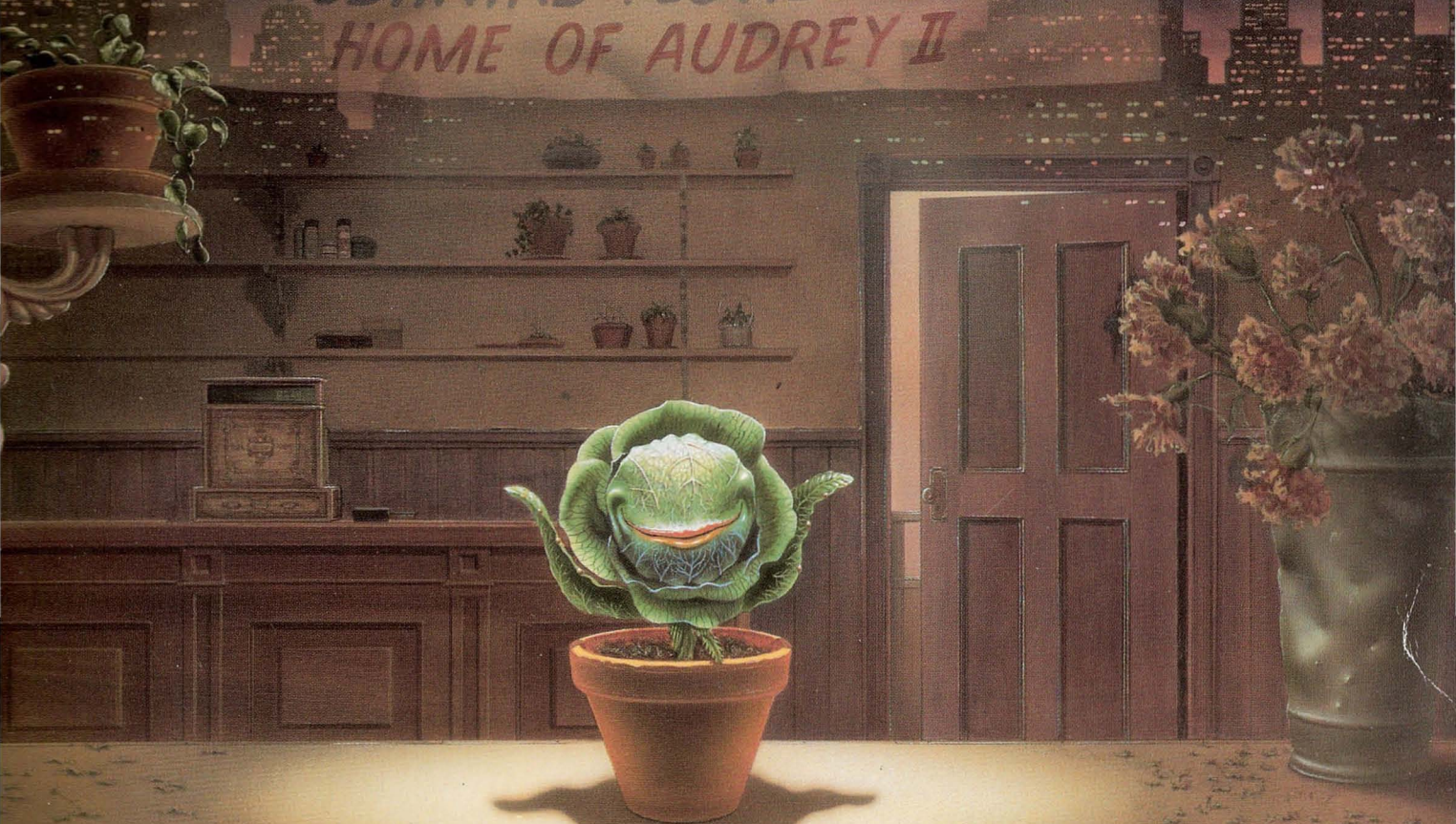
Please whatever they offer you,

Don't feed the plants!

Don't Feed The Pla-ah-ants!!

FLOWER SHOP

MUSHNIK'S FLOWER SHOP
HOME OF AUDREY II



J. IBUSUKI

LITTLE SHOP OF HORRORS

THE GEFFEN COMPANY

Presents

A FRANK OZ FILM

LITTLE SHOP
— OF —
HORRORS

RICK MORANIS

ELLEN GREENE

VINCENT GARDENIA

With a Special Appearance by
STEVE MARTIN

And with Special Guest Stars
JAMES BELUSHI
JOHN CANDY
CHRISTOPHER GUEST
BILL MURRAY

Directed by FRANK OZ
Produced by DAVID GEFFEN
Screenplay by HOWARD ASHMAN
Audrey II Designed and Created by LYLE CONWAY
Choreography by PAT GARRETT
Film Editor JOHN JYMPSON
Director of Photography ROBERT PAYNTER, B.S.C.
Production Designed by ROY WALKER
Special Visual Effects by BRAN FERREN
Music Produced by BOB GAUDIO
Original Motion Picture Score by MILES GOODMAN
Line Producer WILLIAM S. GILMORE
Music by ALAN MENKEN
Lyrics by HOWARD ASHMAN

OPENING ANNOUNCEMENT STORY

WARNER BROS.' "LITTLE SHOP OF HORRORS" TO OPEN HERE

ON _____

The monster musical comedy film "Little Shop of Horrors," starring Rick Moranis, Ellen Greene, Vincent Gardenia and Steve Martin, is set to open here on _____ at the _____.

Warner Bros. and producer David Geffen bring to the screen the 1986 motion picture adaptation of the award-winning stage hit, which was based on the 1960 Roger Corman cult classic film. The film presents an extraordinary triangle involving a lower eastside Manhattan flower shop employee named Seymour, his whimsical co-worker Audrey and a plant nicknamed Audrey II--whose growth-rate is surpassed only by its peculiar appetite.

With the acquisition of the screen rights by the David Geffen Company, Geffen's goal was to fuse the elements of the original story and the stage production into its own unique entity on film. Winning the Drama Critics' Circle, Drama Desk and Outer Critics' Circle Awards as the season's best musical, the New York stage production spawned an American touring company, a two-year London run, and other noteworthy productions in major cities all over the world.

The Geffen Company presents a Frank Oz Film, "Little Shop of Horrors," released by The Geffen Company through Warner Bros. Produced by David Geffen and directed by Frank Oz, the

-more-

OPENING ANNOUNCEMENT STORY

monster musical comedy stars Rick Moranis, Ellen Greene and Vincent Gardenia, with a special appearance by Steve Martin and cameo appearances by John Candy, James Belushi, and Christopher Guest.

-wb-

"LITTLE SHOP OF HORRORS"

- Production Information -

Mushnik's Flower Shop is the sleaziest floral store on Skid Row. Wilting corsages, dark brown greenery and bums sprawled in the doorway add credence to the deep-rooted belief that whatever it is that lures people "downtown," it isn't flowers.

With business drooping lower than his Creeping Charlie, Mushnik has decided to throw in the trowel and lay off his only two employees, the klutzy orphan Seymour and brave, blonde, battered Audrey. Then Seymour purchases a strange and interesting plant from an ancient Mandarin during a total eclipse of the sun.

And business blooms.

Customers converge on the shabby premises, attracted by the odd potted pod in the window. Christening his prize Audrey II in honor of his secret love, Seymour showers it with mulch, gro-light and affection.

But, as it develops, there's only one type of nourishment that Audrey II craves--and it's not available at your local nursery!

The Geffen Company presents a Frank Oz Film, "Little Shop of Horrors," released by The Geffen Company through Warner Bros. Produced by David Geffen and directed by Frank Oz, the monster musical comedy stars Rick Moranis, Ellen Greene and Vincent Gardenia, with a special appearance by Steve Martin

-more-

and cameo appearances by John Candy, James Belushi and Christopher Guest.

The screenplay and lyrics were written by Howard Ashman and the music composed by Alan Menken, who collaborated on the off-Broadway and London stage hit on which the movie is based.

The stage hit, which has since blossomed into a perennial, was inspired by Roger Corman's "Grade Z" horror film of the same title. Shot in 1960 on an unbelievable schedule of two days and a night (largely because Corman was offered a storefront left over from another movie), "Little Shop of Horrors" went on to become a cult classic.

It was also notable for the brief, bizarre appearance of relative newcomer Jack Nicholson as a masochistic dental patient.

New York theatre critics gave the stage production of "Little Shop of Horrors" a blue ribbon reception. The New Yorker's Edith Oliver hailed it as "a musical comedy that is both musical and comic... full of surprises and marvelous effects." Richard Corliss in Time magazine welcomed "a carnivore with its own intimidating charm" which "envelops the stage and (gasp!) most of the audience."

Winning the Drama Critics' Circle, Drama Desk and Outer Critics' Circle Awards as the season's best musical, the show spawned an American touring company (which is still going strong), a two-year London run, and productions in France, Scandinavia, Israel, Japan, Germany, Australia and

Iceland.

With the acquisition of the screen rights by the David Geffen Company, the voracious Venus people-trap had blossomed thrice. Geffen's goal was to fuse the elements of the original story and the show into its own unique entity.

The time-frame, he decided, would remain intact. Downtown, it is still 1960. Here, Seymour Krelborn (RICK MORANIS) toils slavishly for Mushnik (VINCENT GARDENIA), who plucked him "as a tyke" from the Skid Row Home for Homeless Boys. In his basement bedroom, where he raises exotic foliage, Seymour pines for Audrey (ELLEN GREENE), the lithe, blonde salesgirl with the Betty Boop voice and cinema noir wardrobe.

But Audrey is literally a prisoner of love. Her steady crush--in more ways than one--is Orin Scrivello (STEVE MARTIN), a biker dentist whose delight for burning rubber is only exceeded by his joy for inflicting pain. When he isn't giving root canals a bad name or getting high on his own nitrous oxide, Scrivello spends most of his time putting Audrey in traction.

One night, in the depths of Mushnik's cellar, Seymour pricks his finger on a rose--and Audrey II gets her first slurp of RH negative.

Audrey II grows. Seymour grows anemic. Audrey II demands more "sticky, licky sweets." Seymour buys more Band-Aids. If Mushnik's prosperity and his exhausted

errand boy are both to survive, fresh blood must be added to the floral food chain...

For director Frank Oz, the challenge of "Little Shop of Horrors" was "deceptive." The project, he says, "looked simple, but wasn't. If we played it too camp, the audience wouldn't care about the characters. If we were too straight, we'd veer toward melodrama."

What evolved was what Oz calls "heightened reality." In opening the stage show to encompass the littered alleyways, decrepit tenements and end-of-the-line elevated train of Mushnik's neighborhood, he and Oscar-winning production designer Roy Walker created a fantasy Skid Row. But within the sprawling set--which consumed every square inch of Pinewood Studios' "007" stage (the largest in the world)--Oz also sought a certain "intimacy."

"I didn't want to balloon it into a musical 'War and Peace' or even a big, splashy '40s extravaganza," says the director. "There are no dizzying overhead crane shots. No irrelevant dance numbers. Nothing to overwhelm what is basically the simple story of a boy, a girl and a man-eating plant."

Several production numbers, however, display amusing affection for film lore. The hollow-eyed vagrants, shuffling through the gutters of "Downtown," recall Busby Berkeley's Depression-era classic, "My Forgotten Man." "Somewhere That's Green" is a paeon to the suburban never-never land of scores of movies and '60s sitcoms.

Within the "heightened reality," Oz and Geffen gathered a colorfully incongruous cast.

Seymour is played by Rick Moranis, one of the Canadian Second City troupe's non-fraternal "McKenzie Brothers," who breezed through "Ghostbusters" as Sigourney Weaver's randy next-door nebbish. His "Little Shop..." role as a botanical body snatcher required "more straight acting than anything I'd done before," says Moranis. "But the real attraction was the chance to sing. Until now, I'd been limited mostly to parody."

Ellen Greene, on the other hand, knew the role of Audrey "like a second skin," having played it for two years--in New York, Los Angeles and London. (Time magazine praised her portrayal of "a sweet, sexy, slightly dizzy blonde with an Elmer Fudd lisp, wittle-girl wiles" and a voice that "buckles theatre walls.")

Her character, comments Greene, first came into focus during costume fittings for the off-Broadway show. "We went through about five wigs before Audrey became a cornsilk blonde," she explains. Next came the low-cut leopard skin dresses, stiletto heels and jangling of the B-movie heroines who were Audrey's role models.

Vincent Gardenia insists that he was chosen as Mushnik because "Frank Oz liked my name." The Naples-born actor, who began his career as a teenager playing old men in New York's Italian theatre, calls Mushnik "a symphony of frustration. He's a man trying to cling to the past despite the depravity

building around him."

At the root of much of that depravity is Steve Martin's Doctor Scrivello. (Call him anything other than "Doctor" and he'll joyfully rip your eyeteeth out.) As the leather-clad "leader of the plaque," Scrivello parks his Harley Davidson, dons surgical whites and bounces from room to room in his "one patient-no waiting" office armed with a variety of evermore alarming implements. Martin claims that Scrivello makes Lawrence Olivier's sadistic oral surgeon in "Marathon Man" look like a public benefactor.

Scattered through "Little Shop of Horrors" are cameos by several well-known comedic actors. Renewing his Second City rapport with Rick Moranis, John Candy plays Wink Wilkenson, the one-man radio station who introduces Skid Row listeners to "the weirdest stuff" in the world--like Seymour Krelborn's incredible plant. "Spinal Tap's" Christopher Guest is the first customer to put his money down for a magnetic Audrey II. James Belushi is a huckster with a plan to cross-pollinate her cuttings.

Among the inspired notions of the stage musical was a "Greek chorus" of three teenaged girls who sashayed through the action... in perfect harmony and street-smart cynicism... like Skid Row Supremes.

To find the film's trio, auditions were held in New York, Chicago, Detroit, Washington, D.C. and London. Out of more than a thousand hopefuls tested, the youngsters chosen for their vocal power and brash energy were 18-year-old

Michelle Weeks as Ronette, 16-year-old Tichina Arnold as Crystal and 17-year-old Tisha Campbell as Chiffon.

With the trio assembled, there was still one character left to be cast: Audrey II. The challenge of creating a plant "like nothing ever seen on this planet," who would talk, sing and bite the hand that feeds her, was entrusted to Lyle Conway.

An acknowledged animatronics wizard, Conway has worked with Oz (and Jim Henson) on "The Muppet Show" and "The Dark Crystal," and had designed the enchanting Lewis Carroll character for Dennis Potter's "Dream Child."

Conway began the project with an "inspirational" field trip to London's famous botanical Eden, Kew Gardens. "I felt that at each stage of her development, Audrey II should have a distinct look. The 'baby' plant resembles a rosebud with lips modeled after Ellen Greene's. Then she grows... and grows more monstrous."

Conway next turned to the Atomic Energy Authority at Harwell, England, for technical advice on creating a core which would support... and control... the creature. "The scientists there saw it as a game, a pleasant break from their top-security work. They were immensely helpful," he says.

"Size," continues Conway "is the downfall of most mechanical marvels. Small creatures are relatively easy. Big ones suffer from gravity. Our challenge was to take something twelve and a half feet tall, weighing slightly

more than one ton, and make it rap and boogie with a life of its own."

One aspect which concerned director Oz was Audrey II's lip synching. "It had to be perfect," says Conway. "Frank didn't want big, flapping hamburger buns." To get the right effect took as many as forty puppeteers.

By the time Conway's work was finished, he'd gone through 15,000 hand-made leaves, 2,000 feet of vine, several hundred gallons of KY Jelly and 11 1/2 miles of cable. ("Just slightly more cable than was used to build the Brooklyn Bridge," he says proudly.)

But Audrey II was only half-alive.

Still to come was the character's voice, performed by Levi Stubbs, an original member of the Four Tops. Says musical director Robby Merkin: "If I die tomorrow, working with Levi will get me into heaven. Here's a modest, consummate pro who has been singing for thirty years in a group that changed the face of popular music.

"He can sing anything, any way you ask him. We showed him what the plant would look like and a light bulb went on in his head. From then on, he was the plant."

Combining the film's diverse elements into a hothouse of horrors began long before a camera turned. The first phase of the process was in the hands of production designer Roy Walker, an Academy Award winner for "Barry Lyndon," a nominee for "Yentl," and a subject of critical acclaim for his work with Roland Joffe on "The Killing Fields."

The "Little Shop of Horrors" storyboards were the work of Mike Ploog, who graduated from Marvel Comics (where he drew "Conan," "The Werewolf" and "Planet of the Apes"... "anything with hair on it") to films like "Superman II" and "Young Sherlock Holmes."

In creating his imaginary Skid Row, complete with "working" elevated train, Walker remained a stickler for detail. Set decorator Tessa Davies was dispatched to New York, on a scavenger hunt to find gas meters, soap boxes, doorknobs, street signs and hundreds of stage props, circa 1960.

The oddest item on Davies' shopping list were garbage cans from that era--complete with authentic garbage. "They had to be genuine and they had to be old," she says. "I went around the streets in a truck loaded with new garbage cans, offering to trade them for used ones. People thought I was crazy. I suspect I got away with it only because I was a foreigner."

Simultaneously, costume designer Marit Allen was rummaging through thrift shops, with the same sixties flavor in mind. "What helped was that the principals all had a definite idea of how they should dress," she says.

Ellen Greene wanted "clothes that suggested cast-offs from Kim Novak and Rita Hayworth. We agreed that there would be a point in the story where her image would change. When she falls in love with Seymour, she goes from red, black and leopard to softer shades."

Rick Moranis' wardrobe was designed to "help Seymour bridge the credibility gap, somewhere between a nerdy loser and a shy, appealing guy." Steve Martin was "discreet in his taste in black leather... more Elvis Presley than Hell's Angels."

Within the complex interweaving of humor, music, fantasy, horticulture, set design, special effects, choreography, puppetry and the ultimate threat to civilization, the core of the movie is its characters, says Oz. "They have to be people you believe in... people you laugh with, not at."

About the Cast...

As Seymour Krelborn, a fledgling Faust on Skid Row, RICK MORANIS moves downtown from the Central Park penthouse he occupied in "Ghostbusters." In that #1 comedy hit of 1984, he was the party animal who threw wild bacchanals across the hall from Sigourney Weaver, unaware that her Mid-Manhattan apartment was being repossessed--by dead spirits.

Playing New Yorkers of any stripe is no greater surprise to Toronto-born Moranis than the fact that he is an actor at all. "I always thought show business was for Americans," he says with his trademark sly grin. "I didn't realize Canadians could get involved."

In fact, he began his career as a radio engineer while he was still in high school. Although it was only part-time, it offered Moranis an unlooked-for opportunity: after consistently writing funny one-liners for his deejay friends,

he was given his own show, and soon became a popular on-air personality.

Seguing into cabaret comedy, Moranis performed in Toronto nightclubs, then moved into Canadian television. After several years of writing and performing, he was asked to join "Second City Television" in its third season. When the satirical comedy show was picked up by an American network, it not only won an Emmy but also brought Moranis national recognition.

In solo spots on "SCTV," Moranis earned special acclaim for his comedic portrayals of such personalities as Woody Allen and Dick Cavett, and won Emmys for comedy writing in 1981 and '82.

With Dave Thomas he created the McKenzie Brothers (Bob and Doug)--beer-guzzling philosophers from the Canadian north woods, whose goofy antics became an "SCTV" mainstay.

When the "McKenzie Brothers" made an album, it won a Grammy nomination. When they made their screen bow, it was as the stars, co-writers and co-directors of "Strange Brew"--the top-grossing Canadian film of 1983.

Moranis has since appeared in "Streets of Fire" and "Club Paradise," as well as "Ghostbusters."

Even though she wanted Audrey to "be ripe enough to fall off a tree," ELLEN GREENE insists there is something "playful and kittenish about her... she's a child/woman you fall in love with because of her imperfections."

That Greene knows her character inside out is to be expected. She played Audrey for two years on stage--18 months in Los Angeles and off-Broadway, and six months in London's West End.

A native New Yorker, whose grandfather was in the Yiddish theatre, she always knew she wanted to be a performer. Although her father was a dentist, one brother a doctor and the other a lawyer, her education-oriented family didn't stand in her way when she started calling on casting agents after finishing high school.

She finally landed a gig at Reno Sweeney's, a cabaret club on 13th Street, where she played piano, sang and bantered... and earned strong enough reviews to move up to off-Broadway.

With the New York Shakespeare Festival, Greene appeared in David Rabe's "In the Boom Boom Room," "Sorrows of Stephen," "Wake Up, It's Time to Go To Bed" and "Stage Directions."

She made her Broadway bow in the title role of "Rachel Lily Rosenbloom and Don't You Ever Forget It!" then appeared in "The Nature and Purpose of the Universe," "Teeth and Smiles" and opposite Michael York in "The Little Prince and the Aviator." Her performance as Jenny in "Threepenny Opera" brought her a Tony nomination.

After making her motion picture debut in Paul Mazursky's "Next Stop, Greenwich Village," Greene played Jill Clayburgh's friend in "I'm Dancing as Fast as I Can." "Little Shop of

Horrors" marks her third film.

When Mr. Mushnik, the flower shop owner, gives Audrey some fatherly advice--"A date gives you a corsage, not a multiple fracture"--he is simply acting in character. According to VINCENT GARDENIA, who portrays him, Mushnik is "a man of Old World manners, trying to cope with the craziness and cruelty around him."

A veteran character actor in films, theatre and television, Gardenia was born in Naples, Italy, in 1922, and played his first role at the age of five--in Brooklyn, where his family settled after emigrating.

Graduating from juvenile to leading roles in New York's Italian theatre, the growing Gardenia was in his mid-30s when he began his professional career in earnest. His breakthrough came with off-Broadway's "The Man With the Golden Arm," the 1954 shocker about drug addiction.

After enhancing his reputation with "The Brothers Karamazov," "The Visit," "Death of a Salesman" and "A View From the Bridge," Gardenia won the coveted Tony for his performance in Neil Simon's bittersweet "The Prisoner of Second Avenue." He followed up with roles in three more Simon plays--"God's Favorite" (written especially for him), "Plaza Suite" and "California Suite." He most recently appeared on Broadway in the 1984-85 hit, "Glengarry Glen Ross."

Interestingly enough, Gardenia, who emanates an easy Italian warmth, has alternated between softies and cold-blooded killers in his screen career. He made his bow in

"Cop Hater" in 1958, appeared in "Murder Inc" and played mobster Dutch Schultz in "Mad Dog Coll." But he won his Oscar nomination for his crusty, kindly baseball team manager in 1973's "Bang the Drum Slowly."

Other films include "Death Wish," "The Front Page" with Jack Lemmon and Walter Matthau, and "Heaven Can Wait," with Warren Beatty.

His close-cropped hair is hidden under a black wig that recalls the glory that was "Grease," his sunshine smile is twisted into a sadistic leer, and he handles women like Cagney on a bad day. But as Orin Scrivello, D.D.S. (Doctor of De Sade), STEVE MARTIN has a role he can sink his teeth into.

One of the outstanding comics of the past 15 years, Martin has won Emmys for his television work, Grammys for his record albums, and an Oscar nomination for his screen bow as "The Absent Minded Waiter," a 1978 short film.

Born in Waco, Texas, he was raised in Southern California, where he sold Disneyland guidebooks at 10, and did magic and comedy routines at Knott's Berry Farm in his teens.

After earning his degree in Theatre Arts from UCLA, Martin, then 21, entered television as a writer on the popular "Smothers Brothers Show" (his first Emmy). He soon added such clients as Sonny and Cher, Pat Paulsen, Glen Campbell and John Denver to his list, but by the late 1960s began performing his own material.

After serving as the opening act for musical groups like the Carpenters and the Nitty Gritty Dirt Band, Martin hit his stride through frequent appearances on Johnny Carson's "Tonight Show," and other TV guest shots. Expressions like "Excuuuuuuse me" and "I'm a wild and crazy guy" became part of the language.

Martin's career soon encompassed his own television specials, sold-out concerts and gold-plated comedy albums. His first two--"Let's Get Small" and "Wild and Crazy Guy"--won Grammys, while "Comedy is Not Pretty" and "King Tut" sold in the millions.

With "The Jerk," which he co-wrote, Martin moved into feature films in 1979. He has since starred in the innovative "Dead Men Don't Wear Plaid," the sci-fi spoof "The Man With Two Brains," the provocative "Pennies From Heaven," and as Lily Tomlin's haunted other half in "All of Me."

Martin wears three hats on the soon-to-be-released "Three Amigos," including that of executive producer. Directed by John Landis, "Three Amigos" was written by Martin, Lorne Michaels and Randy Newman. Additionally, he toplines the cast along with Chevy Chase and Martin Short.

Martin is presently shooting "Roxanne," a screenplay he wrote for Columbia Pictures. Directed by Fred Schepisi and produced by Daniel Melnick and Michael Rachmil, Martin stars with Daryl Hannah, Rick Rossovich, Shelley Duvall and Fred Willard.

Underscoring the dramatic twists of plot and fate in

"Little Shop of Horrors" are Ronette, Crystal and Chiffon, a trio of street urchins played by MICHELLE WEEKS, TICHINA ARNOLD and TISHA CAMPBELL.

All are native New Yorkers, who knew each other either from school or from appearing in such musicals as "Sing Mahalia Sing," "The Me Nobody Knows" and "Mama, I want to Sing."

Michelle, who plays Ronette--at 18 the oldest and "toughest" of the three--began singing at four and acting at 14. She completed a run in the starring role of Emma in "The Tap Dance Kid" just before filming "Little Shop of Horrors."

Sixteen-year-old Tichina--whose Crystal is the youngest and "most talkative"--is a student at New York's Music and Art High School. She began acting at 11, when she appeared on stage in "The Me Nobody Knows." She plans to study psychology at college.

Tisha, who plays 17-year-old Chiffon--"the shy one"--is the only member of the trio to come from a theatrical family. At 5 she won a car in a talent show, and has since appeared in various musical shows, including "Mama, I Want To Sing" and "Really Rosie." She is a student at Arts High in New Jersey.

Short but sparkling contributions to "Little Shop of Horrors" are made by John Candy, James Belushi and Christopher Guest.

As radio announcer Weird Wink Wilkenson, JOHN CANDY

puts his considerable heft through quick character changes, relying on voice and sound effects to fool his listeners.

It's child's play for the Toronto-born Candy, who first gained recognition in television's "SCTV," where he impersonated (with devastating precision) such out-sized stars as Orson Welles, Divine and Luciano Pavarotti. He also won two Emmys for his writing contributions.

Candy made his film debut as an extra in "Class of '44," but quickly found his metier in such hugely successful comedies as "The Blues Brothers," "Stripes," "National Lampoon's Vacation" and "Splash."

He has since co-starred in "Brewster's Millions," "Volunteers" and the recently released "Armed and Dangerous."

Portraying a high-powered entrepreneur--who plots to get his cut from Audrey II's cuttings--is JAMES BELUSHI, currently winning wide acclaim as Bernie Litko in "About Last Night." (The character, a crudely endearing sexist, was originally performed by Belushi in David Mamet's "Sexual Perversity in Chicago," the Obie-winning play on which "About Last Night" is based.)

Born and raised in Chicago, Belushi graduated from the University of Illinois and spent two years with the city's fertile Second City troupe before signing on as the Pirate King in Joseph Papp's touring production of "The Pirates of Penzance."

Following the show to Broadway, Belushi remained in New York for a two-year stint on television's "Saturday

Night Live," then returned to his hometown for "Sexual Perversity."

After making his film debut in "Thief," he played a cameo in "Trading Places," starred in "The Man With One Red Shoe," and co-starred as a rock 'n' roll deejay in "Salvador."

CHRISTOPHER GUEST--the customer who gets rose fever from Audrey II--is a native New Yorker who studied clarinet at the High School of Music and Art, then began his career as a National Lampoon satirist.

After several years of "Lampooning" as both writer and performer--59 radio shows, three-Grammy-nominated albums, the off-Broadway hit, "Lemmings"--Guest won an Emmy for co-writing television's "Lily Tomlin Special," in which he also co-starred.

As a television actor, Guest has ranged from comedy to drama, scoring as Jeb Magruder in "Blind Ambition," opposite Bette Davis in "A Piano for Mrs. Cimino," and in the long-running series "Laverne & Shirley" and "All in the Family."

In addition to portraying rock star Nigel Tufnel in Rob Reiner's hit film, "This Is Spinal Tap," Guest has appeared on screen in "The Long Riders," "Girlfriends" and "Heartbeeps."

About the Filmmakers...

Director FRANK OZ is carving a unique niche for himself in motion pictures.

For Jim Henson's Muppets, he performs Miss Piggy, Fozzie Bear, Animal, Cookie Monster, Bert and Grover.

As an actor, he appeared in brief but telling roles in "The Blues Brothers," "Trading Places" and "An American Werewolf in London" before making an overnight folk-hero--and Time cover-boy--of Yoda, the wrinkled, lovable Jedi sage in "The Empire Strikes Back."

As a filmmaker, Oz served as producer (with David Lazer) on the Muppets' second movie, "The Great Muppet Caper," co-directed "The Dark Crystal" with Jim Henson, then made his solo directing bow with "The Muppets Take Manhattan."

Producer DAVID GEFLEN, an entertainment entrepreneur whose involvements range from records and films to Broadway shows and talent management, began his career in 1964 in the mail room of the William Morris talent agency. Four years later, with agency co-worker Elliot Roberts, he formed Geffen-Roberts Management which shortly represented such clients as Joni Mitchell, Crosby, Stills and Nash, Neil Young and Jackson Browne.

In 1971, Geffen formed his own label, Asylum Records. He later merged the company with Elektra to form Elektra/Asylum, which soon became a recognized leader in the music industry, with such artists as The Eagles, Linda Ronstadt, Jackson Browne, Queen, Carly Simon and Bob Dylan, among others.

In 1975, Geffen was named Vice Chairman of Warner

Bros.' film division, a post in which he was responsible for the successful pictures "Oh, God!," "The Late Show" and "Greased Lightning."

From 1976 through 1979, Geffen taught a course on the music business at UCLA and Yale University, and, in 1980, was appointed by Governor Brown to the Board of Regents of the University of California.

In 1980, he returned full-force to the music industry with the formation of his own Geffen Records, with such top talents as John Lennon/Yoko Ono, Donna Summer, Elton John and Peter Gabriel on the label.

The '80s also marked Geffen's entrance into theatrical productions, such as the smash hit "Dreamgirls," the Tony Award winning New York production "Cats," and the Dramatist Guild-winning "Little Shop of Horrors." His other notable theatrical efforts included "Master Harold and the Boys" and the Royal Shakespeare Company's "Good."

The '80s also brought Geffen's renewed involvement with motion pictures with formation of The Geffen Film Company. Under his personal guidance, Geffen's film arm has brought to the screen the controversial drama of two young women athletes contending for Olympic gold in "Personal Best," the immensely-successful Tom Cruise,-starring youth comedy "Risky Business," Albert Brooks' well-received yuppy dropout film "Lost In America" and Martin Scorsese's critically-heralded comedy-drama "After Hours."

Most recently, Geffen launched the new Broadway play

"Social Security," toplining Marlo Thomas and Ron Silver.

HOWARD ASHMAN, who wrote the screenplay and lyrics for the film version of "Little Shop of Horrors," also wrote the book and lyrics for the musical play, and directed the original off-Broadway production and its London counterpart.

A native of Baltimore, Ashman has been associated with the Houston, Pittsburgh and San Francisco Opera companies, the Manhattan Theatre Club, Princeton's McCarter Theatre and New York's WPA Theatre, where he was Artistic Director from 1976 to 1982. He also wrote the book and lyrics (with Dennis Green) for the musical version of Kurt Vonnegut's "God Bless You, Mr. Rosewater."

For his contributions to the stage production of "Little Shop of Horrors," Ashman received the Outer Critics' Circle Award for best lyrics and best off-Broadway musical, the New York Drama Critics' Award for best musical, and the Drama Desk Award for best lyrics.

When composer ALAN MENKEN won the 1982/83 Outer Critics' Circle Award for his music in the stage version of "Little Shop of Horrors," it was the result, he says, of a longstanding friendship and collaboration with Howard Ashman. The pair previously teamed on "God Bless You, Mr. Rosewater," a 1979 musical of Kurt Vonnegut's book, which marked Menken's first major production.

It was while studying medicine at New York University that Menken made the switch to music composition. Joining Lehman Engel's BMI Musical Theatre Workshop, he wrote the

music and/or lyrics for its productions, as well as songs heard in revues and cabaret acts around New York.

After having his career anointed with "Rosewater," Menken went on to collaborate with Steve Brown on "Attina, Evil Queen of the Galaxy," and to write the music and lyrics for "Real Life Funnies," a revue based on the cartoons of The Village Voice's Stan Mack.

He is currently collaborating with Tom Eyer on "Kicks."

The Geffen Company presents a Frank Oz Film, "Little Shop of Horrors," released by The Geffen Company through Warner Bros. Produced by David Geffen and directed by Frank Oz, the monster musical comedy stars Rick Moranis, Ellen Greene and Vincent Gardenia, with a special appearance by Steve Martin and cameo appearances by John Candy, James Belushi and Christopher Guest.

CAST OF CHARACTERS

| | |
|----------------------------|-------------------|
| Seymour Krelborn..... | RICK MORANIS |
| Audrey..... | ELLEN GREENE |
| Mushnik..... | VINCENT GARDENIA |
| Orin Scrivello, D.D.S..... | STEVE MARTIN |
| Crystal..... | TICHINA ARNOLD |
| Chiffon..... | TISHA CAMPBELL |
| Ronette..... | MICHELLE WEEKS |
| Patrick Martin..... | JAMES BELUSHI |
| Wink Wilkinson..... | JOHN CANDY |
| First Customer..... | CHRISTOPHER GUEST |
| Arthur Denton..... | BILL MURRAY |

(in order of appearance)

Narrator.....STANLEY JONES

"Downtown" Old Woman.....BERTICE READING

"Downtown" Bum #1.....ED WILEY

"Downtown" Bum #2.....ALAN TILVERN

"Downtown" Bum #3.....JOHN SCOTT MARTIN

Chinese Florist.....VINCENT WONG

Doo Wop Street Singers.....MAK WILSON
DANNY CUNNINGHAM
DANNY JOHN-JULES
GARY PALMER
PAUL SWABY

Second Customer.....MILDRED SHAY
Third Customer.....MELISSA WILTSIE
Fourth Customer.....KEVIN SCOTT
Fifth Customer.....BARBARA ROSENBLAT
Radio Station Assistant.....ADEEN FOGLE

CAST OF CHARACTERS2

Audrey & Seymour's Kids.....KELLY HUNTLEY
PAUL REYNOLDS

Dental Nurse.....MIRIAM MARGOLYES

Boy Patient.....ABBIE DABNER

Second Patient.....FRANK DUX

Patient on Ceiling.....PETER WHITMAN

Girl Patient.....HEATHER HENSON

Girl's Mother.....JUDITH MORSE

Agent.....BOB SHERMAN

"Life" Magazine Lady.....DOREEN HERMITAGE

Her Assistant.....KERRY SHALE

Network Exec #1.....ROBERT ARDEN

Network Exec #2.....STEPHEN HOYE

Network Exec #3.....BOB SESSIONS

Television Reporter.....MICHAEL J. SHANNON

The Voice of "AUDREY II" performed by.....LEVI STUBBS
of The Four Tops

* * * *

THE CREDITS

Directed by.....FRANK OZ
Produced by.....DAVID GEFFEN
Screenplay by.....HOWARD ASHMAN
Music by.....ALAN MENKEN
Lyrics by.....HOWARD ASHMAN
Music Produced by.....BOB GAUDIO
Original Motion Picture Score by.....MILES GOODMAN
Director of Photography.....ROBERT PAYNTER, B.S.C.
Production Designed by.....ROY WALKER
Film Editor.....JOHN JYMPSON
Special Visual Effects by.....BRAN FERREN
"Audrey II" Designed and Created by.....LYLE CONWAY
Costumes Designed by.....MARIT ALLEN
Casting by.....MARGERY SIMKIN
Based on the musical stage play
Book and Lyrics by.....HOWARD ASHMAN
Music by.....ALAN MENKEN
Production Supervisor for The Geffen Company.....ERIC ANGELSON
Line Producer.....WILLIAM S. GILMORE
Associate Producers.....DAVID ORTON
DENIS HOLT
Camera Operator.....FREDDIE COOPER, S.O.C.
Choreographer.....PAT GARRETT
Musical Casting by.....JOHNSON-LIFF ASSOCIATES
Orchestrations & Musical Supervision by.....ROBBY MERKIN
Vocal Arranger.....ROBERT BILLIG
Music Coordinator.....JIM HENRIKSON

Music Arranged and Adapted by.....ROBBY MERKIN & BOB GAUDIO
First Assistant Director.....DUSTY SYMONDS
Production Manager.....DONALD TOMS
Script Supervisor.....PAMELA MANN FRANCIS
Second Assistant Director.....GARETH TANDY
Third Assistant Director.....NICK HECKSTALL-SMITH
Production Coordinator.....VICKI MANNING
Assistant to Mr. Oz.....VAL DEMETER
Casting Director (U.K.).....CELESTIA FOX
Art Director.....STEPHEN SPENCE
Art Director (Models).....JOHN FENNER
Assistant Art Director.....JIM MORAHAN
Set Decorator.....TESSA DAVIES
Production Illustrator.....MICHAEL PLOOG
Construction Coordinator.....MICHAEL REDDING
Production Buyer (U.K.).....RON QUELCH
Production Buyer (U.S.).....CAROL NAST
Draughtspersons.....MARTIN HITCHCOCK
 PHILIP ELTON
 SUZANNA SMITH
Sculptor/Modeller.....BRIAN MUIR
Model Maker.....MARK WOOLLARD
Art Department Trainee.....JEREMY KARPEL
Focus Puller.....DANNY SHELMEKDINE
Clapper Loader.....BOB BRIDGES
Camera Grip.....DAVID CADWALLADER
Additional Grip.....KEVIN FRASER

The Credits...3

Second Unit Cameramen.....RONNIE MAASZ
JAMES DEVIS

Second Unit Camera Operator.....JEFF PAYNTER

Camera Trainee.....NIGEL (WILL) WILLIS

Sound Mixer.....PETER SUTTON

Boom Operator.....JOHN SALTER

Playback Operator.....SIMON COX

Sound Maintenance.....RON BUTCHER

Video Supervisor.....IAN KELLY

Video Assistant.....DAVID SIMONETTI

Intercom Technician/Video Operator.....STUART LORRAINE

Wardrobe Supervisor.....PAUL VACHON

Assistant Costume Designer.....WILLIAM McPHAIL

Wardrobe Assistants.....DOROTHEA SMYLIE
SUE HONEYBORNE
MIKE JARVIS

Seamstress.....JO MEASURE

Chief Makeup Artist.....PAUL ENGELEN

Makeup Artist.....LYNDA ARMSTRONG

Chief Hairdresser.....COLIN JAMISON

Hairdressers.....JAN JAMISON
SUE LOVE

Production Accountant.....JO GREGORY

Assistant Accountant.....ALLAN DAVIES

Computer Operator.....LYNN BOWEN

Cashier.....ANDY ANDREWS

Production Office Assistant.....JANINE LODGE

Producer's Secretary.....TESSA BILLYEALD

Pre-Production Secretary (N.Y.).....MELANIE WILLIAMS

Production Runners.....JAMES HICKOX
MARK CHALLENGOR
JOHN WITHERS
GARETH FRANCIS
MARTIN KRAUKA

Unit Publicist.....SUSAN D'ARCY

Assistant Publicist.....ROSE BEAN

Still Photographer.....MURRAY CLOSE

| | |
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| ANTONY ASBURY | BRIAN HENSON |
| MAK WILSON | ROBERT TYGNER |
| SUE DACRE | DAVID BARCLAY |
| MARCUS CLARKE | PAUL SPRINGER |
| DAVID GREENAWAY | TOBY PHILPOTT |
| MICHAEL BAYLISS | MICHAEL BARCLAY |
| DON AUSTEN | CHRIS LEITH |
| WILLIAM TODD JONES | TERRY LEE |
| IAN TREGONNING | JOHN ALEXANDER |
| MICHAEL QUINN | JAMES BARTON |
| GRAHAM FLETCHER | |

| | |
|--------------------|---------------------|
| MADELINE ADAMS | MARTIN ANTONY |
| TONY ANTONY | JOAN BARTON |
| AILSA BERK | RICHARD BRAIN |
| MARTIN BRIDLE | FIONA BENYON BROWN |
| SIMON BROWN | DAVID BULBECK |
| GEORGIA CLARKE | RICHARD COOMBS |
| DEBBIE CUMMING | PHIL EASTON |
| MARY EDWARDS | GEOFF FELIX |
| MIKE HALFORD | LESLIE HAYNES |
| PENNY HETHERINGTON | HELEN JOANNIDES |
| RONNIE LE DREW | PATRICIA MARTINELLI |
| SALLY McCORMACK | STEPHEN MOTTRAM |
| RUSSELL NASH | ALISON NEIL |
| GRAHAM NEWTON | ANGIE PASSMORE |
| NIGEL PLASKITT | JUDY PREECE |
| PETER ROBBINS | GILLY ROBIC |
| ANNA SAVVA | DAVID SHOWLER |
| JOHN STYLES | NICHOLAS TEMPLE |
| IAN THOM | DAVID TRAINER |
| PATTI WEBB | SIMON WILLIAMSON |
| FRANCIS WRIGHT | SASKIA WRIGHT |

The Credits...5

Physical Therapist.....DAVID ALLAN

ANIMATRONICS STAFF

Coordinator.....BARBARA GRIFFITHS

Chief Mechanical Deisgners.....NEAL SCANLAN
CHRISTIAN OSTWALD

Head of Fabrication.....SHERRY AMOTT

Senior Modeller.....JOHN BLAKELEY

Senior Painters.....DAVID WHITE
JANE HARDING

Head of Foam Lab.....SUE HIGGINS

Senior Mechanical Design.....NIK WILLIAMS
JIM SANDYS
CHRIS EVELEIGH
KEVIN HERD
STUART ROBINSON
TIM WHEELER

Fabrication.....GRAEME GALVIN
ALISON DARKE
GINETTE RUTHVEN
JANET KNETCHEL
JOAN GARRICK
JILL THRIVES
EVE ROBERTS
MAVIS TAYLOR

Modellers.....STUART SMITH
DAVID HAYES
GARY POLLARD
JEREMY HUNT
JOHN ROBINSON
PHILOMENA DAVIS

Animatronics Technicians.....STEVE DONALD
BRENT BLAIR
PHIL DABSON
MICHAEL SCANLAN
DAVID ELSEY
JASON REED
IAN MORSE

The Credits...6

Animatronics Assistants.....FIONA BEAUMONT
ROBERT HATT

Animatronics Plasterers.....DON TAYLOR
MICHAEL GASTER

Trainees.....JONATHAN WEBB
JOANNA TURNER

Supervising Electrician.....JOHN MAY

Best Boy.....JOHN SULLIVAN

Gaffer (2nd Unit).....MICHAEL McDERMOTT

Supervising Propman.....DANNY SKUNDRIC

Chargehand Props.....KEITH PITT

Prop Storeman.....BRIAN WEST

Propmen.....GRAHAM EMERY
CLIVE WILSON

Carpenter.....JOHN PERRY

Painter.....JOSEPH MONKS

Plasterer.....TERRY LYNCH

Plasterer's Laborer.....RICHARD LYON

Stagehand.....JOE MOORAT

Rigger.....JOSEPH DOYLE

Carpenter (Animatronics).....STEVE EELS

Stagehand (Animatronics).....LEE TAYLOR

Rigger (Animatronics).....TONY ROBINI

Special Physical Effects.....EFFECTS ASSOCIATES LTD.
MARTIN GUTTERIDGE
GRAHAM LONGHURST

Additional Lighting Equipment.....LEE ELECTRIC (LIGHTING) LTD.

Grip Package.....GRIP HOUSE LTD.

Model Unit Supervisor.....RICHARD CONWAY

| | |
|----------------------------------|---|
| Assistant Director..... | TIM REED |
| Script Supervisor..... | ANNE WOTTON |
| Cameraman..... | PAUL WILSON, B.S.C. |
| Camera Operator..... | JOHN MORGAN |
| Focus Puller..... | JONATHAN TAYLOR |
| Clapper Loader..... | NIGEL STONE |
| Grip..... | TED JAFFREY |
| Model Technicians..... | BOB HOLLOW MARTIN GANT DAVID McCALL STEPHEN HAMILTON |
| Model Makers..... | TERRY REED JIM MACHIN |
| Sculptor..... | KEITH SHORT |
| Senior Effects Technician..... | CHRISTINE OVERS |
| Special Effects Assistant..... | TIM WILLIS |
| General Assistant..... | KAYE MOSS |
| Runner..... | MARTIN MERCER |
| Video Operator..... | CHRIS KENNY |
| First Assistant Film Editor..... | WILLIAM WEBB |
| Second Assistant Editor..... | JONATHAN LUCAS |
| ADR Editor..... | BOB RISK |
| ADR Assistant..... | STEFNA SMAL |
| Sound Effects Supervisor..... | RON DAVIS |
| Assistant Sound Editor..... | COLIN WILSON |
| Visual Effects Editors..... | DEREK TRIGG BOB GAVIN |
| Effects Assistant..... | BEN PALMER |

The Credits...8

Assistant Editors (L.A.).....LOUISE HOGARTH
LISA DORNEY
REBECCA EINFELD

Post Production Coordinator (L.A.).....DENISE FROST

Music Editors.....NANCY FOGARTY
CHRISTOPHER KENNEDY

Assistant Music Editor.....ANDREW GLEN

Music Pre-Recording (London).....ADVISION LIMITED

Engineer.....DAVID JACOB

Assistant Engineer.....MARTIN O'DONNELL

Music Assistants.....PAULINE McGEE
CLAIRE IBBOTSON
JOANNA HART

Music Pre-Recording (Los Angeles).....HOLLYWOOD SOUND RECORDERS, INC.

Engineer.....TONY D'AMICO

Assistant Engineers.....DANIEL REED
SCOTT MacPHERSON

Additional Overdubs.....ROBERT ASH

Music Assistants.....BOB SUTTON
ROBERT SOBO
SUZAN (KAPNER) MANN

Original Score Recording.....RECORD PLANT, INC.

Engineer.....JOEL MOSS

Orchestra Contractor.....CARL FORTINA

Orchestrations.....THOMAS PASATIERI

Music Copying.....ROBERT BORNSTEIN

Re-Recording Mixers.....ROBERT W. GLASS, JR.
STEVE MASLOW
KEVIN O'CONNELL

Recordists.....GARY RITCHIE
BOBBY NICHOLS

The Credits...9

Negative Cutter.....DONAH BASSETT

Color Timer.....DICK RITCHIE

Special Visual Effects by ASSOCIATES & FERREN, New York

Project Coordination.....JAMES N. SHELLY
SUSAN COURSEY
SUSAN LeBER
DAVID McDONOUGH

Electronics.....ROBERT C. FRANCIS
CHESTER T. HARTWELL
JOHN C. HUNTINGTON III

Optical Effects.....ROBERT ROWOHLT
JOHN ALAGNA
BOB BUCKLES
SANFORD DUKE
MITCH WILSON

Systems Support.....PHILLIP CULLUM
KINNERETH ELLENTUCK
ROBERT KOHUT
LARS PEDERSON
PAUL PRATT
ALAN D. WEBB

Motion Control.....CHARLES F. HARRISON
OTTO LEICHLITER
JOHN A. FRITH
MELISSA RICE
KEN WISNER

Graphics & Animation.....DICK RAUH
PETER WALLACH
VALERIE BAIAEDI
NICHOLAS BAUM
MICHAEL N. CAPUTO
BRADEN CLARY
MICHAEL FAERMAN
GREGORY M. HARKER
DENNIS JORDAN
JOE LAUDATI
DON POYNTER
MICHAEL SULLIVAN
MICHAEL TABACCO
MICHAEL VENTRESCO
BRIAN WATERSON
VINCENT N. YACENDA

The Credits...10

Robin Animation.....PETER CHIANG
OPTICAL FILM EFFECTS LTD.

Levi Stubbs' appearance
Courtesy of Motown Records

"I LOVE LUCY" courtesy of CBS Inc., and Viacom Enterprises

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